# KEDARNATH : THE HISTORIAN



Dr. Rabinarayan Dash

KEDARNATH GAVESHANA PRATISTHAN, BHUBANESWAR

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*Published by* :
Kedarnath Gaveshana Pratisthan, Bhubaneswar.

# KEDARNATH MAHAPATRA : THE HISTORIAN

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*Published by :*
**Kedarnath Gaveshana Pratisthan**
Kedargouri Marg
Bhubaneswar - 751 002

*First Edition :*
October, 2007
Silver Jubilee Celebration

Cover Design :
**Subham Graphics**
Ph. : 9937914017

*Printed at :*
**Press Organic**
Ravi Talkies Road,
Bhubaneswar - 2

*Price :*
Rs. 145/-
(One hundred forty five only)

# FOREWORD

It is difficult to explain whether late Kedarnath Mahapatra becoming my elder brother and I becoming the President of Kedarnath Gaveshana Pratisthan was a mere coincidence or a well-connived design of celestial stars. I am a believer and hence my elder brother was always an ideal for me. No face attracted me as of Late Kedarnath. When he passed away, it was a blow to me and to the entire family on the sudden disappearance of father-figure. He was our identity, pride and shall continue to be our heritage.

Be it luck or divine desire, many ordinary and eminent personalities within and beyond our reach were also emotionally attached to our demised brother Kedarnath. This could cause establishment of Kedarnath Gaveshana Pratisthan with dreams beyond horizon. Due to care of all its components and associates since its inception, this organisation has never compromised with quality in its purpose. The productions are quantitatively less than expected; but provenly distinct. It is another aspect that its circumstance, location and limited containing capacity are making it run on a trade mill rather than a stretched path.

Gaveshana Pratisthan with this shape and identity has produced many research - oriented publications among which this book "Kedarnath The Historian" is a landmark addition. In real sense it is a gateway to Kedarnath and his creative world. Scholars now and ahead can safely use this as the best trusted volume whenever they intend to refer or consult Late Kedarnath in any aspect of his creative work, concept or guideline.

As the best satisfaction of my life, now the window is open, through which my late elder brother can be seen by the entire world in his absence. Through this, one can reach his work proper using the well-identified references. His initiatives will touch sky-scrappers, if posterity makes a good use of this book.

This book must leave one stunned, when he imagines when and how could Kedarnath survey, study, analyse, compare, compose, compile, observe and display so many things. But I am not at all startled. Life long I have seen my brother in his study in late nights, prioritising his academics above his private life, inviting infections while searching for palm-leaf manuscripts and with all sorts of odds uncommon to any average man. Dignity was his craze rather than any other human-worthy wealth created by God. He has lived his life completely according to his own will unbiased.

Thus has taken birth Kedarnath, the historian, the archeologist, the palm-leaf personality, the stone-crazy man, the literati, critic, the patriotic intellectual, the scholar and yet, the normal average man in home front and social environment. Kedarnath Gaveshana Pratisthan has offered this book to his memory as a flower-bouquet and nothing can be told less about Dr. Rabinarayan Dash who designed this bouquet single-handed.

His brilliance could open a short-cut path to Late Kedarnath, indicatively on the auspicious occasion of Kedarnath Gaveshana Pratisthan's Silver Jubilee Celebration. Pratisthan humbly thanks him while this book is being unveiled.

**Gunanidhi Mahapatra**
President
Kedarnath Gaveshana Pratisthan

# PREFACE

Rabindranath Tagore said, "The last word of a man always goes unuttered", It is obvious that a writer passes away before he delivers what he was thinking during his last days. But whatever he puts in black and white when living, might not have taken printed from in totality. It has happened in majority of the instances. So also was the case with Late Kedarnath Mahapata, the eminent literati, researcher, historian and heritage- lover. Kedarnath Gaveshana Pratisthan, while trying to promote research, studies and publication on history, archaeology, literary heritage and indology, is also particular in emiting the fragrance of Late Mahapatra in as many ways as it can.

Pursuing talents of Mahapatra, this Prastisthan was stuck when there was no complied glossary of his creations and achievements, though parts of these are well-known to the scholars in a need-based form. An effort to publish such a 'who''s who' about Kedarnath by our farsighted predecessors was initiated and we are happy that it is getting final touch during our tenure under the caption, "Kedarnath : The Historian". It is a voluminous text which carries blessings of Late Pandit Nilamani Mishra, our beloved ex-Secretary Dr. Bhagaban Panda and the present President Sj. Gunanidhi Mahapatra and is a total independent compilation and analysis by Dr. Rabinarayan Dash, its author. Many sources and references have been used by Dr. Dash to create it with meticulous care.

This book narrates less about Mahapatra's usual mortal life and almost all details about his concepts, creativity and profound achievement. Why not ? Late Kedarnath was a multilingual intellectual, a scholastic personality experiencing independence before and after, a lover of heritage, a teacher-turned-administrator and scholar, palm-leaf specialist, a comparative Sanskrit analyst, an archaeologist, a literary critic, a prolific writer and a historian. He did voluminous work in these fields and have successfully interpreted one

field for the other. Like the pioneers of research in modern India, he believed more in field studies rather than on-the-table research. Since he has sandwitched his findings in all the fields, his contribution to the history is more authentic and dependable. The present book is able to justify his credibility in each page. It will, no doubt, be useful for the scholars conducting research in Orissan history in particular and quite interesting to public in general.

We have heard about Mathematics Professors with no Doctorate in Havard University guiding a marathon of successful Ph.D. students. It may be wonderful. But we have seen a Kedarnath Mahapatra, who has been instrumental in building a number of Doctorates, having no P. G. degree to his credit. Is it less a wonder! We are proud of him and the Pratisthan feels elated in memorizing him.

Pratisthan thanks to those who dreamt for this book, the author who gave it birth and the associates who led this to be born safe. I congratulate my colleagues in the Executive body of Kedarnath Gaveshana Pratisthan for witnessing the birth of this book. Its birth is the best memorable event of the Silver Jubilee celebration of Pratisthan.

**Bhagirathi Mahapatra**
Secretary
Kedarnath Gaveshana Pratisthan

# ACKNOWLEDGEMENT

Mahakavi Kalidasa after completing the epic "Raghuvansam", made a statement that he has done nothing except wreathing the precious jewel beads created by Maharshi Valmiki in a thread just making holes in them. Such statement added to the greatness of Kalidasa. I can confidently make a similar statement in favour of Dr. Rabinarayan Dash, who has taken enormous pain in wreathing the jewel - like contributions of Late Kedarnath Mahapatra to make a precious necklace for Oriya literature, history and research. I bow to Dr. Dash.

Kedarnath Gaveshana Pratisthan has endeavoured to publish this book to create a full-fledged permanent memory of its ideal Kedarnath and this work will stand out among all other achievements of this institution. We are indebted to the-then executives of Pratisthan who decided to take up this job and more particularly for endowing this responsibility upon Dr. Dash. The author is distinct from others for his special privilege of sharing, associating and observing the works of Kedarnath during his life time. He could, therefore, skip no effort to discover and compile Mahapatra's works in entirety and could be able to customize it in the way it should be the best. It matters that he exerted much time and energy to compile all the facts; but the significance is that he spared nothing that is relevant or comment-worthy.

Being asked by the President of Kedarnath Gaveshana Pratisthan I had a privilege to go through the volume while rectifying the 2nd proof of the text. It has benefitted me academically. While doing my job I have played my creativity in negligible spots to add to the beauty of the creation. This is neither significant nor can be defined as 'editing' to any extent.

Kedarnath Gaveshana Pratisthan, while launching this volume as a reverence to Late Kedarnath, acknowledges that Dr. R. N. Dash will also live alongwith Kedarnath. We are also obliged to sources who cooperated with Dr. Dash within or without our knowledge.

**Bhagirathi Mahasuar**
Joint Secretary
Kedarnath Gaveshana Pratisthan
Bhubaneswar

# AUTHOR'S NOTE



To celebrate the Silver Jubilee on the occasion of the 25th birth anniversary of the establishment of Kedarnatha Gaveshana Pratisthan, it was decided that a brief life history of Late Kedarnath Mahapatra, the outstanding research scholar in archaeology, history and manuscripts of Orissa will be brought out in English. The writing of the history of his life was entrusted to the present author and in response to the same I have prepared the manuscript of the book. K.N.Mahapatra was a diligent student of history in his student career. In his service life as a teacher he was exclusively writing books on history until he was switched over to the service of archaeologist. Side by side he cultivated the habit of collecting and studying manuscripts. As an archaeologist in a princely state he was the sole excavator, conserver and preserver of antiquities and sculptures.

His shifting of situation from the princely state to the State of Orissa in the capital was not a change of his job although emphasis was laid on the palm-leaf Manuscripts where he was fully engaged in the collection, study and preparation of the four descriptive catalogues of Manuscripts. Those works earned him fame in the circle of elites in India and abroad. He was able to bring into the light about more than 150 unknown poets and authors from his research of the Manuscripts. The best part of his contribution to Orissan literature and culture was related to the Ganga period and the continued tradition thereafter. The establishment of the poet Jayadeva, the author of Gitagovinda as a Oriya poet remained his gift to Orissan glory. No less alluring was his edited pre-Upendra Bhanja works, such as Kalpalata, Chata Ichhavati, Parimala, Kalavati and Premalochana written in between 1520-1600 A.D. Although he was an archaeologist and historian in the beginning he could contribute to the Oriya literature immensely after remaining in charge of the Manuscript section of the Orissa State Museum. But he came back to his own field of choice when he became the Superintendent of Museum and Archaeology.

K.N.Mahapatra, the archaeologist devoted his time fully when he was placed in charge of the Archaeology Department. His attention was on the conservation of the temples lying broken and dilapidated in Bhubaneswar and elsewhere in Orissa. He probably thought that Orissan civilizastion thrives in her temples and culture in her Manuscripts for the exposer of which he worked with a mission to his last breath. As he was working in Kalahandi he explored most of Western Orissa and the inaccessible areas of Koraput district. Later his attention was drawn to the Dhenkanal and Keonjhar districts. Since the northern Orissa was the field of Paramananda Acharya, his teacher and guide, he did not involve himself in that area. But the other branches excepting exploration he could not pay much attention to the other branches of archaeology during his work in Kalahandi and other areas, so to say were pioneer in nature.

As a historian he began with the writing of text books for the lower class students. But during his service career he attempted writing about early historical figures and their impact on Orissan life and culture. Examples of the same may be found in the history of Dhauli and Kharavela. Gradually he proceeded to the writing of Dynastic history of Orissa and the History of the Bhauma kings is a glaring example of the same. His attempt to complete the Soma and Gangavamsi history could not be completed although he attempted writing stray articles on a few monarchs of those dynasties. The history of Khurda is another contribution of Mahapatra covering the Muhammedan and Marahatta period till the British took over. Further, Mahapatra has written another history book captioned 'Bhubaneswara Itihasa' which is in manuscript form.

K.N.Mahapatra was a living library of history and culture of Orissa rarely found in other scholars. His loving and affectionate dealings with the scholars and students were cordial and informing. He was endeared by the people nearby with respect. During service period he got people work with care and helped them to cultivate a habit of writing. He was a teacher whom the students like to remember even after his demise. As such, his life story as a profound historian and pioneer archaeologist was hailed by many erudites who were sincere in their job. Rather he was a self made archaeologist and a patriotic Oriya, whom we remember with reverence. He contributed to all the magazines and newspapers of his time bearing thought provoking expositions.

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**21.10.1911 - 20.4.1981**



With Research Scholar



With Herman Kulke

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# INTRODUCTION

The History of Orissa was cherished in the beginning by the colonial administrators with a view to rule smoothly knowing details about the country and its rulers. As their primary source they utilized Madalapanji and wrote the history of Orissa. A. Stirling, W.W.Hunter, Toynbie wrote Orissa history, but other officers like Mote and V.Ball and some others have made journeys inside the state to look after its unexploited resources basing which Cunningham wrote the cultural aspect of Orissan history. Subsequently the archaeological resources of Orissa with its undeciphered inscriptions, copper plates and palm-leaf manuscripts drawn their attention to include them in the reconstruction of the history of Orissa. The greatest achievement of the colonial historians was to decipher the edicts of Asoka at Dhauli and Jaugarh and the Hathigumpha inscriptions of the Udayagiri cave at Khandagiri and Udayagiri hills. They were the first people to study all the aspects of Orissan history and geography and interpret them as per the political and cultural trends of different localities in Orissa.

Following the colonialists, the Bengali scholars and administrators also attempted to write the history of Orissa. In this direction B.C.Majumdar, R.D.Bennerji, N.N.Basu and M.M.Ganguli took the lead in their attempt to write the history of Orissa either directly or in an indirect way. The archaeological history of Orissa was attempted by N.K.Bose and Rajendra Lal Mitra during the mid 19$^{th}$ Century at different times following Cunningham.

The writing of history in Orissa by locals actually started when P.M.Acharya took an attempt in this direction. Following him Jagabandhu Singh and Radhacharan Panda attempted writing of the history of Orissa or shed light on a portion of it. But writing of the history to a great extent in a serious

way was started by Pandit Krupasindhu Misra and Siva Prasad Dash. The old Satyabadi school founded by Pandit Gopabandhu Das served the background for writing the history of Orissa and serious attempt was made in this way by the initiative of Pandit Gopabandhu Das and Pandit Nilakantha Das. The former tried to create a background of studying and writing history as per the English scholars incorporating inscriptions from the stone and copper plate grants, numismatic as well as other sources into account. The later tried to train the students in the field to study history of the places as units of the history of Orissa and as a whole Pandit Binayaka Misra was such a student who made a study on the Bhaumakara history taking inscriptional sources into account. The later historians established Museums and collected archaeological materials to incorporate those as elements of writing history. In short these were attempts to write history in a westernized way. So Kedarnath Mohapatra as a junior partner in this attempt to study and write history was groomed by P.Acharya and associated by S.N.Rajguru and K.C.Panigrahi. The rulers of the feudatory states of Orissa also helped this group to study and write history till the merger of states after independence. But Kedarnath chalked out his own way in incorporating Manuscript sources to make his writing of history more sound, particularly of the time of pre-colonial Orissa, i.e. the Moghul and Marahatta period of Orissa history.

Kedarnath Mahapatra was born on 28th October 1911, which fell on Dewali, at Bhubaneswar, the temple city of Orissa. The tall and beautiful temples surrounding his birth place made him inquisitive from the very early age. He was educated at Bhubaneswar, Khurdah and Ravenshaw College at Cuttack. He entered the Ravenshaw College on 17th July 1929 and passed with Hon's in History in the B.A. examination on 22nd April 1933. In the year 1925 he was married to Yasoda Devi when she was only a minor. (U.N.Sahu, 2006:9)



# STUDENT CAREER AND HISTORY

Kedarnath Mahapatra was a voracious reader. He was fascinated by the ancient and modern writings of Orissan authors during his student life. Though emphasis was laid by him on history yet he was also attracted by the writings of ancient and modern poets and authors. The historical writings as well as noteworthy historians generated a feeling in him that the Orissan history is neglected and needs allround attempts for better accuracy providing an historical basis for the literary heritage.

In his student days he diligently studied History of Orissa by R.D.Banerji, Sterling's Orissa, Fundamental Unity of India, Religious sects of the Hindus, Buddhist India, Orissa and her remains, Outline of Jainism, Pilgrims progress, History of English Literature, Modern Buddhism and its followers in Orissa, Orissa in the making, On the road to Delhi, Itihasa Prasanga by Chintamani Acharya and Typical selections from Oriya Literature. Besides, he studied Odisa Itihasa by Pyarimohan Acharya, Parikud by Radhacharan Panda and Prachina Utkal by Jagabandhu Singh. The History of English Literature and the Typical selections from Oriya Literature in later years helped him in studying ancient Oriya Literature on the basis of History. Even 'Odiya Sahityara Parichaya (Oriya) by Pandit Binayak Misra helped him in dating historically and editing many ancient poems.

The formative period of the historian K.N.Mahapatra was spent in reading a number of books belonging to the pre-independence period. Among the same Kavisurya Baladeva Ratha (Kavitavali), Upendra Bhanja (Chitrakavya Vandhodaya and Usavilasa), Dinakrsna Das (Rasakallola), Bhakta charan Das (Mathuramangala), etc. are prominent. Among other books of note he was reading with great interest were Rasa Varidhi by Dinakrsna, Purnatama

Chandrodaya by Vrindavati rani, Dasakumara Charita by Dandi, etc. This effort also helped him to read Gurubhakti Gita, Gopibhasa, Tulasi Das and writings of Radhanath Ray, Gangadhar Meher and many essays on Vasudeva Sudhaladeva, Bengali Visvakosa by N.N.Vasu, Tantrika Vikasa (Bengali), Mandirer Katha (Bengali), and discussions on the Kedara Gouri poem of Radhanatha Ray.

In 1928 he visited Ranapur with his teacher Kunja Babu and his friend Brajamohana. He prepared useful notes on the old palace and monasteries of Ranapur along with the deity Maninaga Durga, the presiding deity of Ranapur. His information in later years helped H.Kulke, the German research scholar to write on the Ranapur Raj Family. Rathipur was on his way to Sakhigopal where he was stationed for some time. He utilized a few magazines, among which some issues of Mukura existed.

In 1929 A.D. he passed the Matriculation examination. His reading habit induced him to go through the 'Mahabharata' by Sarala Dasa, Jagannatha Charitamrita by Dibakara Das, Vaidehisa Vilasa and Gitabhidhana by Upendra Bhanja, Chanakya Nitisloka, Ekamra Purana, Svarnadri Mahodaya, Gopalkrsna Padyavali, Raghuvamsa and Kumara Sambhava by Kalidasa. He joined the Intermediate class in arts on 17$^{th}$ July 1929 at Ravenshaw College and resided in Visvabhuvana hostel. (Udayanath Sahu 2006:8). After he passed I.A. examination he deciphered eleven stone inscriptions with the help of Prof. Kunjabihari Tripathy. His association with Ghanashyama Dash, Nirmala Chandra Banerjee and Artaballabha Mohanty proved rewarding for him in future.

From that early age Mr. Mahapatra tried to write an essay on Rajyashree, the sister of Harsa Vardhan and Orissa province without Parla and Jayapur in 1932 A.D. The formative period also brought him closer to Bichhanda Charan Patnaik in 1932 A.D., who was associated with 'Prachi Samiti' headed by Arta Vallabha Mohanty. He was keen to publish in their Magazine and his study of

ancient literary works brought him out as a successful writer. So in later years he could bring out many deeply studied articles in Sahakara, Jhankara, Chaturanga, etc. Moreover he tried to publish articles in Ravenshawvian, the magazine brought out by the Ravenshaw College.

His study of history induced him to come closer to the research scholars like Kunjavihari Tripathy (1931 A.D) and Pandit Binayak Misra (1933 A.D). They helped him in collecting estampages of the inscriptions and deciphering the same. The knowledge he acquired was utilized in reading the Bhaumakara inscriptions and subsequently writing the history of the Bhauma Kings, which was unpublished till 2000 A.D. It saw the light after being edited by This author and published. The essence of this book is the identification of Tribhuvana Mahadevi II as the daughter of the Western Chalukya emperor Vikramaditya I alias Rajamalla. Similarly he has proved the Orissa origin of the Bhaumakara dynasty. Even he has hinted Sasanka of Karnasuvarna as a ruler of the Vigraha dynasty in support of Satyanarayan Rajaguru's expectation.

K.N.Mahapatra during 1933-1935 engaged himself in all interesting branches contributing to the study and enrichment of historical knowledge. In 19th and 20th October 1933 he met B.M.Barua, the noted epigraphist and historian of India, who was visiting Hathigumpha in course of his attempt to prepare revised edition of the reading of Khandagiri – Udayagiri inscription of Kharavela. Mahapatra did not lose this opportunity and joined him to observe his work for his future reference. In course of this he presented two estampages of the inscriptions from Parasuramesvara and Markandeyeswar templs to Barua and earned his approbation. Not only that he used to take interest in repair and renovation of various archaeological monuments and remains, but also he undertook tours to Banapur (Bhagawati) and Chandeswar temples besides entering in the discussion with the local dignitaries like Pandit Godavarish Misra to take steps for the repair of these temples. He also made attempts to develop the environ of Kedar Gouri premises. He also took lead

in the removal of earth and debris from Lingaraj temple compound and caused renovation of the Papanasini tank. This is a step towards his future role in conservation and preservation of archaeological remains at various localities.

Mahapatra did not end his student career after his B.A.(Hon's) degree in history during the year 1933. Although he failed to arrange means for the M.A studies he joined the B.Ed. course on 8th February 1934, soon after his B.A examination. But he was not sitting idle at the desk to prepare his home lessons only. With the help of Gopal Chandra Praharaj, Laksmidhar Mohanty and Bhanuji Rao he joined the Victoria High School at Cuttack as a temporary teacher in 1936. He was a contributor to various magazines and newspapers emiting his findings as a student of history. His contacts with the erudite galaxy of Cuttack was cultivated and utilized for his publications and fortification of his knowledge on the burning topics of Orissa and the various aspect of social activities. In 1933 he published about Ananta Vasudeva temple inscription before Paramananda Acharya finally provided the reading and acquired the replica of the inscription from the Prince of Wales Museum in London. This article was published in Ravenshawvian, official magazine of the Ravenshaw College (now University). Besides, he brought out several articles in Oriya among which "Asoka and Kalinga war" in Dainik Asha was a landmark. His other articles include Pancha Pandava Gumphara Aitihasika gurutva, Bharatara Dharavahika Itihasa (read in the hall of Utkal Sahitya Samaja, Cuttack), Prachina Utkalara Rajya Bibhaga, Hiuentsangnka Utkala Bhramana, Prachina Utkalare Saiva Dharma, Utkalare Yavana Rajatva, Sahitya O Jatiyata, Prachina Bharatara Upanivesa, Utkalare Jaina Dharma, Indradyumna, Utkalapain Svatantra Visvavidyalayar Abasyakata, Kharavelanka Samaya Nirupana (1934), Asokanka Prasasti, Kesari Vamsa, Cholaganganka Ratnapura Vishaya, etc.

Kedarnath Mahapatra began his student and teaching career by joining the B.Ed. Training College at Cuttack and later on in the Khurda High School

as a teacher on 6.7.1935. To meet the expenses of his study he took up private tuitions. To quote Prof. Sarbesvar Das and his two elder brothers were studying in the tution classes of Mahapatra in between 1934 and 1935 A.D. He was visiting Nava Bharata Press at Cuttack during these days and meeting Chintamani Misra, its Manager and Pandit Nilakantha Das, its Editor. He also published articles in Navabharat as well as in Rasachakra and Bhanja Pradipa the then leading magazines in Orissa. His articles titled Kharavelanka Kalinga Nagari, Kesari Vamsara Abasana, Lalatendu Kesari (Madala Panji). Jayadevanka Samaya Nirupana, Utkaliya Silpare Gajalaxmi, Utkaliya Silpare Naganagini and Jati Gathanare Itihasara Sthana were published while he was a student of B.Ed. class. He came out of the training successfully in 5.1.1936.



# K.N.MAHAPATRA: THE TEACHER

After a brief period of six months at Khurda, he went to Cuttack soon after he joined as a teacher in the Town Victoria High School (at present re-named as Bhakta Madhu Vidyapitha). The most beneficial opportunity he got during this time was his association with Paramananda Acharya, who brought to him rare books on history and archaeology as well as many important volumes of Epigraphia Indica (the foremost magazine on Epigraphy). On 17.1.1936 Mahapatra read an article in Utkal Sahitya Samaja in which many noted historians and Paramamanda Acharya were present. Acharya was presiding in the meeting and was impressed by his presentation. So he tried to enrich the knowledge of Mahapatra by all means besides bestowing praises on his performances.

Mahapatra was a lover of antiquities and left no stone unturned in his efforts to see the newly formed Museum at Ravenshaw College, a rich repository of specimens of peculiar sculptures. So in between 1933 to 1936 he sent four images belonging to Karttikeya, Ganesa, Vetala and Brusabha to this Museum, which was later named as Provincial Museum. Among other images sent by him to this Museum are a Jaina sculpture and two Jaina images and a Nayika from the compound premises of Lingaraja temple, a few old earthen lamps collected from the abbot of Radhakanta Math and some more jaina images collected from Kapilesvara, Badagada and Papanasini tank (sent to this Museum in 1934). All these things were serving as aids to the reading of history and archaeology. Thus he started locating sculptures for the Museum and made himself the pioneer in the line. By the by he was doing the work of an archaeologist.

K.N.Mahapatra was an endeared teacher of the students. From 1935 till 1943 A.D. he served as a teacher in various schools like Khurda (6.7.1935 – 5.1.1936 A.D.), Victoria High School, Cuttack renamed later as Bhakta Madhu Town Vidyapitha (from 1936 – 17.4.37 A.D.), Banki (2.5.1937 – 2.1.1938 A.D.), Puri (3.1.1938 – July 1938 A.D.), Sambalpur (18.7.1938 – 4.8.1940 A.D.). Government servants joining public meetings related to politics either directly or indirectly, face the wrath of the administration with such an allegation. His teachership was not confined to the school and students in it alone. As a research scholar he took up explorations and visited places to enrich his knowledge in history. By the by the knowledgeable erudites were consulted by him for clear knowledge on archaeological and historical matters. As an archaeologist in the making, he utilized his visits for the study and writing of monuments and papers on historical importance respectively. But his teachership also made him a tutor to help the students like Justice Ranganath Misra, Sudhansu Mohan Patnaik (ex-Chief Secretary of Orissa), Prof. Sarbesvar Das and Durga Charan Kuanr (Ex-Editor of the State Gazetteers). The most outstanding contribution he made towards education in Orissa was his writing of history books in between 1937 – 1940 A.D. The books written by him and approved by the Government were Prachina Bharat Itihasa, Uchha Prathamika Bharat Itihasa, Nimna Prathamika Nutana Bharat Itihasa, England Itihasa, Bharata Itihasa (for Class-IX), Matriculation History of England, Taruna Bharata Itihasa. The last two books were written by him while he was a teacher of the Sambalpur Zila School challenging the anti-Oriya Bengali headmaster that history books could be written in Oriya language. His differences with the headmaster sored so high that he had to resign and leave Sambalpur. Sri Basanta Kumar Das, the headmaster of Pyarimohan Academy finding him to be an asset to his school picked him up as an assistant teacher. This help relieved Mahapatra from his distress. During his stay in the Pyarimohan Academy he wrote Tosalira Itihasa and Kharavela, (two history books) to his credit. At Cuttack his contacts widened with acquiaintances. He met Pandit Lingaraj Mishra, Radhanath Ratha, Bipinbihari Roy, Chintamani Acharya,

Pandit Godavarish Misra, etc. during this time. Besides, he had written a few good articles for the research scholars and educationists. In 1938 A.D. he was taken as a member of the Orissa Culture Society. The society was inaugurated in 29.4.1937 by the Governor, Sir John Austin Habback. Its first meeting was chaired by P.T.Mansfield, the then Chief Secretary of Orissa. Its first annual festival was held in 9.4.1938 A.D. As such, Mahapatra, in recognition of his incessant work to the cause of history and archaeology, a component part of history, was acknowledged as a dignitary among the noted persons of the government circle.



# K.N.MAHAPATRA: THE ARCHAEOLOGIST OF PRE-INDEPENDENCE PERIOD

Mahapatra received a proposal from Rayabahadur Umacharan Das, the then Deban of Kalahandi to go over there as the State Archaeologist. It was a trend during that period in the part of young scholars to study and write history. The rulers of Princely States were keen to develop archaeological resources of their states for which they were picking suitable persons and enthusiasts. In this line Paramananda Acharya was made the State Archaeologist of Mayurbhanj and Purna Chandra Ratha the State Archaeologist of Bolangir Patna. So a man almost equivalent in knowledge and sincerity was required at Kalahandi and K.N.Mahapatra was chosen as the best rising scholar in this discipline. Even the archaeological study was a new mode of assessing cultural past pursued by the British rulers. The Rajas and Maharajas of different princely states were keenly following that trend in imitation and direction of the British administrators. The example of Baroda and Mysore were also cited during that time and their contribution to the field of culture were lauded. The Archaeological Survey of India and the Asiatic Socieites were set up to promote oriental research and became the models for these kings as well as inquisitive scholars. As such, appointment of K.N.Mahapatra, the scholar, in Kalahandi was but a necessity for the Kalahandi State to promote cultural development in the region. So, Mahapatra invited by the Maharaja started for Kalahandi leaving his achievemental background at Cuttack in 15.11.1943 and joined there as the State Archaeologist soon after his meeting with the learned king P.K.Deo on 17.11.1943.

Soon after this the first and foremost duty of Mahapatra became to collect copper plate grants and palmleaf manuscripts from different corners

of the Kalahandi State in order to promote historical, archaeological, oriental and cultural knowledge in the state and in Orissa. The Maharaja was also keen to show that officers of his State were also competent enough to present themselves in the broad spectrum of Indian cultural upliftment. So he arranged for his training at the Archaeological Survey of India and visit places of importance in and around Delhi on 10.9.1944 for a period of 15 days. Mahapatra returned on 1.10.1944 A.D. after completion of his mission. Among the places he visited in northern India were Agra, Mathura, Brindavan and Fatehpur Sikri, which added to his archaeological knowledge. During the period between November 1943 to September 1944, Kedarnath credited himself with the collection of many rare manuscripts which included Tantra works, Banamali Rasa, Lavanyanidhi, Kalahandi madala, Prabodha Chandrika (by Vaijal Deva), Visnudharmottara Purana, Sarasvatagita, Nagavamsa Charita, Rasika Vinoda Chautisa, Sivagita and Adhyatmya Ramayana. Besides, he collected some images from various places and advised to the king for the establishment of a Museum at Kalahandi. As a prior step to it he made arrangements to organise an exhibition soon after his return from training at Delhi in January 1945. This effort of Mahapatra was appreciated by the erudites and kings of other states around Kalahandi and he was duly rewarded with a medal by the king P.K.Deo. The kings of Bolangir Patna (R.N.Singh Deo), Bamanda and Khairagad visited this exhibition. Later Mahapatra visited the king of Khadial, Anup Singh Deo, who had wide knowledge in the ancient poems and the authors. Even he himself was a good poet and had a good library where kavyas of different poets belonging to the pre and post-independence phase which is before and after 1568 A.D of Orissa, i.e. prior to and after the Suryavamsi Gajapatis.

In the year 1945, Mahapatra went on exploration to the places, which included Belkhandi, Rampur Madanpur, Sankokhgarh (on the confluence of Doda and Rahul rivers, Ramesvara temple, Pinjorani rock (situated inside the Utei river) and Narla. He took estampages of an inscription from the Siva

temple at Narla. Even he visited Asurgarh and Bhimkela, two important places of historical and archaeological interest. Not only exploration but he wrote a number of articles of fact finding nature which included Oriya essays bearing the titles Tel Tate Prachina Kirtti, Kalahandira Prachina Kirtti, Hatabhagya Orissa, Odisara Siksya Madhyama, Kavi Karunakara, Kavi Nalinaksya Mardaraja and Banamali Das. The English articles of note were 'Kalahandi today, Kalahandi – its historic past,' etc. Besides, he was rendering all possible help to bring out a Magazine from Kalahandi taking advantage of Maharaja's Press at Kalahandi. In the year 1946 during the month of April he visited Belkhandi with Paramananda Acharya and with indications from him he proposed excavation of the place to the Maharaja of Kalahandi.

In 1945 Mahapatra contemplated to form a full fledged Provincial Museum. As such he made initial discussions with Harekrusna Mahatab. Most probably the idea was mooted by Paramananda Acharya who was far ahead in the Museum movement by establishing a Museum at Baripada in imitation of the Khiching Museum. The Maharaja of Kalahandi paid a visit to Belkhandi with K.N.Mahapatra in the month of Feruary, 1945 to know the importance of the site from the Cultural aspect.

During 1946 the Maharaja Pratap Chandra Bhanja of Mayurbhanja visited Kalahandi and appreciated the archaeological research activities organized by Mahapatra. This resulted in his extending an invitation to Mahapatra to visit Mayurbhanj. In this year Paramananda Acharya visited Kalahandi and was happy finding the archaeological work conducted by Mahapatra. Acharya after visiting Belkhandi with Mahapatra suggest an excavation there to the Maharaja of Kalahandi. With the approval of the Maharaja, Kedarnath undertook his journey to Belkhandi for the excavation of the site. This year, on 3rd September 1946 the first issue of the Journal of the Kalinga Historical Research Society was published on behalf of the newly formed Kalinga Historical Research Society. Half a dozen eminent historians of India contributed in this issue of the Journal. The excavation report of

Belkhandi was published with precission and detailed information in the line of historical excavations of the time by A.S.I. In the year 1946, Mahapatra visited Lanjigarh, Ambadola, Topigar, Visvanathpur, Karlapat, Chahagan, Pandigan, Ghumurapalli, Chheliamal and Budhapadar in course of his exploration and collected many rare manuscripts, antique images, copper plate grants for the Rajbati Museum of Kalahandi.

The Kalinga Historical Research Society was mainly patronized by the Maharajas of Kalahandi and Bolangir. The other patronisers were the Maharaja of Paralakhemundi, Maharaja of Jeypore, the Patayat of Saraikala, the Prince of Sonepur, Harekrusna Mahatab, Dinesh Chandra Sircar, V.V.Mirashi, Harihar Mahapatra, Gangadhar Mahapatra, Sudhakar Patnaik, Bichhanda Charan Patnaik, Radhanath Ratha, Paramananda Acharya, Radhakrusna Biswasaray, Artaballabha Mohanty, Radha Charan Panda, Satyanarayana Rajguru and Ghanasyam Dash. These patrons and patronisers indicate a trend in the cultural revival of Orissa as well as an unitary approach to explore the historical and archaeological past of ancient Kalinga. The main background was laid by Acharya, Mahapatra, Ratha and the Maharajas of Kalahandi and Bolangir supported by other kings and princes along with the leading cultural stalwarts of Orissa. K.N.Mahapatra became the Managing Editior of the 'Journal of kalinga Historical Research Society'. The first issue of the Journal was published on 3rd September 1946. Mahapatra was the Secretary of Kalahandi Patrika and Brajamohana Sahitya Parisad at the same time. Mahapatra also learnt the Kandha language.

Beyond Kalahandi, in the year 1947, Mahapatra wanted to form the Kalinga Historical Research Society. Obviously with the nod of Kalahandi Maharaja he met R.N.Singh Deo, the king of Bolangir Patna. He discussed with him about the foundation of Kalinga Historical Research Society. As a result the publication of the Journal of Kalinga Historical Research Society came into being. The Magazine was jointly edited by Kedarnath Mahapatra

and Purna Chandra Ratha, the Archaeologist of the Bolangir Patna State. As the circle of Mahapatra's cultural field widened he was made a member of the Indian History Congress by the Maharaja of Kalahandi. By this time he was successful in establishing a museum at Kalahandi. In 1947 Mahapatra visited Mayurbhanj with an invitation from the king Pratap Chandra Bhanja and he in association with P.Acharya visited the archaeologically rich sites like Viratgarh, and Itamundia and the temples of Kinchakesvari, Chandrasekhara and Kuteitundi.

The independence came to India on 1947 August 15th. The administration of the princely states lost their independence by the stroke of a pen initiated by Sardar Vallabh Bhai Patel. It was on 14th August 1947, an agreement was reached between the princely states of Orissa and the Government of India in which the Gadajat states were merged in the Indian Union losing all their identity. It was a great blow to the royalty and to a greater extent the revival of the cultural pursuits in Orissa. The patronisers of culture after losing their means could not aid and patronize historical and archaeological pursuits, which had to remain an individual achievement bereft of protection. The incoming new administrative set up did not bother with the previous zeal that was put to the pursuit of such studies in order to reveal the ancient past of Kalinga or present Orissa. On the other hand the archaeological and other important materials relating to the Kalahandi State was considered as the dual property of the ex-state of Kalahandi and Orissa as per the new law and agreement for some time. So both the parties tried to acquire them resulting in the bifurcation of the cultural records to give a great set-back to the research and other pursuits.

During this period, the Government of Orissa appointed Sri Nilamani Senapati an officer of I.C.S cadre for the reorganization of the State administration and officials among other matters. He offered K.N.Mahapatra a Deputy Magistrate post in the Orissa cadre which was politely refused by

Mahapatra in view of his love for the subject of history and archaeology. Sticking to one's own hubby without sympathetic patronization was a great blow to the subject as well as to the scholars pursuing the line. The pioneer work, which he had done remains to this day the path-finder to almost all the research scholars in the State, India and abroad. It was for him a dedicated life-time achievement to the posterity in the interest of Orissan culture in the field of Sanskrit, history, archaeology, regional language and literature. In spite of the same, he was leading a life in fear between 1948 – 1950 A.D., his last days in Kalahandi. It is because he was uncertain about his service conditions and position under the Government of Orissa.

Kedarnath Mahapatra was a determined scholar in all adverse situations during his last days in Kalahandi. The Oriya essays like 'Odiyanka Padapadavi, Odiyanka Dariapari, Odiya Samanta Rajanka Dariapari, Prachina Utkalara Pratna Sampada, Odisara Devi Pitha, Kesara Kshetra Chandesvara, Odiyanka Navavarsha, Odisara Abhyuthana, Odisara Atita O Bhavisyata, Abhinava Gitagovinda, Gangadhara Misra O Kosalananda Mahakavya, Odiya Lipira Kramaparinama and Svadhina Bharata O Pakisthan' were penned by him in between 1948 – 1949 A.D. He also tried his best to bring out newer editions of his history books. This year also saw the formation of the Provincial Museum and Mahapatra was selected as an Assistant Curator in this institution. Another important news for him was that he got the Government orders to join the Sisupalgarh excavation conducted under the supervision of B.B.Lal on behalf of the Archaeological Survey of India. Mahapatra joined the Assistant Curator post in the Provincial Museum on 19.4.1950 A.D. The new assignment conferred on Mr. Mahapatra by Paramananda Acharya, the Special Officer in the Directorate of Education, was the charge of palmleaf manuscript section in the Provincial Museum. This new appointment conferred on Mahapatra by Paramananda Acharya in spite of his work on archaeological and historical background, was a deviation from his aptitude, even after his participation in the Sisupalgarh excavation. This was ultimately proved for him a blessing in

disguise. The most efficient archaeologist K.C.Panigrahi was better chosen by P.Acharya to take the responsibility of archaeological matters whose contribution to the study of temple evolution and sculpture study in Bhubaneswar revealing the acumen of the Oriya artists proved fruitful for the state of Orissa at a later time.

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# K.N.MAHAPATRA: THE DOYEN OF MANUSCRIPT STUDIES:

The organization of the Provincial Museum by the Government of Orissa was an epoch making arrangement in the historical, archaeological and palmleaf manuscript studies which was started by the English people in a sporadic manner and individual initiative. This beaten track was followed more enthusiastically and revealingly by the Bengali scholars. But the able and visionary scholar in P.Acharya organized this institution in a lucid seggregational and down to the grass-root level state to augment in an exposing manner the cultural past through a befitting scientific approach.

The Provincial Museum was under the Superintendentship of Krushna Chandra Panigrahi till he was transferred to the teaching Department of the Ravenshaw College as Professor. The Government appointed B.V.Nath in his place as the Superintendent of the Provincial Museum. The Orissa State Museum was combined with the Orissa State Archaeology and Orissa State Archives groomed under P.Acharya. The sections of the Museum were sculptures, gallery, Numismatics and Epigraphy, Records and Archival Materials and Research and Library. During the tenure of Acharya as the Superintendent of Orissa State Museum, the Manuscript section was added to the other mentioned sections of the Museum. This new section remained under the supervision of K.N.Mahapatra from 1950 April 1st, the commemoration day of the formation of the Orissa Province. It is reported by Nilamani Misra that Mahapatra was at first unwilling to remain in charge of the Manuscript section because of his past experience at Kalahandi as the State Archaeologist engaged in excavation and conservation of temples. He had the intension to head the Archaeology section, but Acharya was long in

charge of the Archaeology Department in Mayurbhanj for which he retained the Archaeology section. It was noted by Misra that Mahapatra had great respect for Acharya for which he did not set aside the request of the later to retain the Manuscript section. But in our view Acharya was more eligible as an archaeologist because of his meticulous and comparative study of temples as per the Silpasastras like Manasara, etc. P. Acharya has opined that Muktesvara Temple, the star-like or stellar type of Baudgarh and Khiching temples belong to Bhaumakara period and the sixty-four Yogini temple of Hirapur also belong to this period. Kedarnath Mahapatra had accepted this view of Acharya in his "Temples of Bhubaneswar. Besides, the indepth study of Acharya in prehistory was lacking in Mahapatra's conception. So in our view P.Acharya was justified in having the Archaeology section of the Provincial Museum in his hands. Even his daring righteous archaeological assessment relating to the presence of Dikpala images like Varuna and Vayu on the north-western side of the Jagannath temple were revealed after breaking that portion with orders from Maharaja Ramachandra Deva of Puri. So also in his view the subsidiary shrines, dancing hall and high plinths employed in the temple art, their time period and the exact date of the origin of the subsidiary shrines in the later half of the 13$^{th}$ century and after were solid assessments of Orissan temple achitecture. These deciding and epoch making revelations of Acharya prove his superiority than Mahapatra in the knowledge of archaeology and his decision was justified to have archaeology in his possession. But the conservation knowledge of Kedarnath Mahapatra had sound based than that of Acharya in view of his conservation experiences in various temples ranging from Khiching to Bhubaneswar.

The decision of Acharya in assigning the manuscript section of the Museum to Mahapatra was not wrong. It was rather a path traded by him alone and he came out successfully with the new classification, process of dating the historicity of the manuscripts and evolutionary trend of their style as well as the importance of a few authors in the cultural horizon of Orissa

and India. Mahapatra classified the manuscripts as per their language, subject matter, chronological position and the use of scripts in historical time scale for their identification. It is noted that Mahapatra cherished an idea that the prosperous Kalinga empire which fought the historic war with Asoka would never have been less prosperous in cultural activities particularly in Literature, Philosophy, Prakrit and Sanskrit. Mahapatra believed that the continuity of these celebrated tradition remains hidden in the palm-leaf manuscripts of Orissa. So he had taken a mission to bring out the ancient stalwarts of Kalinga or Orissa of this tradition into limelight. He has attempted to find out from the Manuscripts as well as from the epigraphic records about the possibilities of some of the forgotten literary figures which might corroborate their Orissan origin. Mahapatra collected and got manuscripts recorded, classified according to subjects like Darshana, Sangita, painted Manuscripts along with Veda, Smriti, Jyotisha, Ganita, Purana, Ayurveda, Kavya, Alankara, etc. Basically these Manuscripts were devided into Sanskrit and Oriya sections. A number of authors, commentators, poets and erudite scholars either forgotten or left in oblivion along with their works were searched out by Mahapatra. Their numbers were hundreds and they represented the pride of Orissa during its independent existence and have enriched its Language, culture and high profile learning of a highly civilised nation. A number of his articles were published by in Orissa Historical Research Journal and other leading magazines in English and Oriya.

To start with Mahapatra took the case of Visnusarma. He has stated that in the oriental literature Panchatantra occupied a place as a book of fables. Various scholars had come to the conclusion that there is no author of this book; not even the name of Visnusarma, who was instructing the sons of the king Amarasakti, is found to have authored the book in any other source. Mahapatra has noted that Visnusarma is the author and compiler of the world famous book Panchatantra. (Mahapatra; 1960, D.C.S.M.O., Vol.II, p.XI). He has further indicated referring to the Tandivada grant (Rajguru 1958, I.O.,

Vol.II, p.52-53) of Prithivimaharaja that the Brahmin Visnusarma, the grandfather of Bhavasarma the donee of the copper plate grant, may be the author of Panchatantra. Further he has noted that this identification is tentative and can be accepted by other evidences. But why Mahapatra tried to identify Visnusarma of the Tandivada grant as the compiler of Panchatantra? It is because his son Prithivisarman was studying, teaching and commenting on the three thousand sciences (Vidya) and his son Bhavasarman the grandson of Visnusarma was a student of Chhandogya Charana studied three thousand sciences (Vidya), written twenty commentaries and had clear knowledge of the Vedas, Vedangas, Nyaya, Upanisads and Yoga. He has argued that thousand lessons (Sahasravidya) and three thousand lessons (trisahasra Vidya) perhaps connote the number of tales or stories in the context of moral precepts (Pravachana). He has further pointed out that Panchatantra being a collection of tales and moral precepts its author Visnusarma may tentatively be identified with the Visnusarma of the Tandivada grant. This identification has shown that Mahapatra searched to provide authentic historical evidence in support of the author of Panchatantra as a native of ancient Kalinga or Orissa in Deccan. This was followed by S.C.Behera in his article 'The Home Land of Visnusarma' in the Indian Historical Quarterly, Vol.XXXVIII, Nos.2 & 3, 1964).

Another fact finding revealation of Mahapatra was the identification of Bhatta Narayana, the author of Venisamhara Natakam, as a poet of Orissa setting aside the claim of Bengal. The historical evidence provided by Mahapatra in this respect was that he was identified as the donee of the Purusottampur grant of Madhava Varman of the Sailodbhava family (O.H.R.J., Vol.II, p.20).

K.N.Mahapatra has written that Murari Misra, the author of Anargha Raghava Natakam composed his drama to be staged during the festival of God Purushottama (Jagannatha), the consort of Kamala worshipped in the

Tamala forest on the sea shore. S.K.Dasgupta and S.K.De have pointed out that in the absence of historical knowledge of the time of construction of the Jagannatha temple at Puri, reference to the deity in particular is not based on proper ground. But Mahapatra referring to all the copper-plate grants of the imperial Gangas has shown that it has definitely stated about the former temple of Jagannatha, which was in a dilapidated condition before the days of Gangesvara or Cholaganga Deva (1076-1147 A.D) and subsequently broken and the recent temple was built thereafter by him.. From the literary source it is known that the temple (Devalaya) of Purushottama was mentioned by Krushna Misra in his Prabodha-chandrodaya natakam (C. 1050-1070 A.D). He has indicated that the temple might have been built by the first Somavamsi king of Orissa who was ruling oin the 9$^{th}$ Century preceding the composition of the Prabodha-chandrodaya natakam. Concluding his discussion Mahapatra upheld Murari as a scholar of Orissa and has justified the quotation.

The next scholar who upheld the tradition of Orissa found out by Mahapatra was Krushna Misra the author of Prabodha-chandrodaya natakam. The work was written to commemorate the victory of his patron Kirtti Varman over the Chedi king Karna identified with Lakshmi Karna (1041 – 1070 A.D). The drama was staged in the palace of Kirtti Varman. From this drama it was ascertained that he was somehow or other connected with Purushottama or Puri. The attempt to relate Krushna Misra with Purushottama was due to deep erudition of the work as well as fixing of a tentative date of Kirtti Varman, his patron and the contemporary Kalachuri ruler Lakshmi Karna. Mahapatra, a historian deeply interested in his study and devoted to it has searched with deep sense of sincerity as well as with a patriotic feeling. He applied the trial and error method in case of early scholars related to Purushottama and Puri.

From the eastern Ganga rule beginning from Chodaganga Deva (1076-1147 A.D) the cultural development of Orissa became prominent. The Smruti writer Satananda (1100 A.D) finished his work Bhasvati or Panchasiddhanti Bhasvati in the year 1099 A.D., which falls in the rule of Chodagangadeva

(Mahapatra; 1958:11). This author was also the author of Satananda Ratnamala and Satananda Sangraha (a purely Smruti work) of this period. The Satananda Sangraha, according to Mahapatra was a work, which provided the application of Jyotisha to Smruti [D.C.S.M.O., Vol.I, 1958 (Smruti Manuscripts:11)].

Further, Satananda was a famous Astronomer who was seriously treated by the noted scholars on the line relating to the solar month over that of lunar month. Similarly Ratnamala was dealing with the subject of Jyotisha and Satananda Sangraha was dealing with Dharmasastras and referred to by the post-Satananda period. The works of Satananda noted selection of various days, months, tithi and naksatras, etc. besides, dealing with the festivals and various rites such as birth, ear pricking, thread ceremony, marriage and death rites relating to man. Several commentators were brought to light by Mahapatra who have glorified this Smruti and Jyotisha expert of the Ganga period in Orissa. (Mahapatra; 1963:xviii-xxxviii).

K.N.Mahapatra has shown his acumen as an historian in proving the Orissan origin of Sriharsha, the author of Naishadha Charita. He has not only found out Udayana as the first commentator of Naishadha Charita but has provided accurate information about Sriharsha's date purely from the historical angle. In the guise of Nala and Damayanti story of the Mahabharata he has shown how the author has described the rule of Nala kings of Orissa. Even he has emphatically submitted that the claim of Bengal on Sriharsha as a poet of its land is not tenable showing that there was no Nala ruling family in Bengal; whereas in the Ganjam and Koraput region of Orissa Nalas were ruling from the 6th Century onwards. The kings of the Nala dynasty referred in the Naisadha Charita are Arthapati, Bhavadatta, Skandavarma and Bhimasena, all historical figures of Orissa who have figured in the inscriptions.

Mahapatra has shown how a Smrutikara named Nilambara Acharya, the father of Udayana and Govardhana Acharya, flourished during the region on Anangabhima II (1190-1198 A.D) though no Smrti work of this Smrtikara has so far come to light.

Mahapatra had arrived at the possibility of the composition of a commentary on Naishadhiya Charita by Udayanacharya, the composer of Sobhanesvar and Meghesvara prasastis (eulogies) as well as Bhavavibhavini commentary on Gitagovinda. A supplementary work on the Naisadhacharitam is considered to be Sahrdayananda mahakavya by Krsnananda Sandhivigrahika Mahapatra; a contemporary of Narasimha-IV (1379-1407 A.D) of the Ganga dynasty. This has led Mahapatra to calculate the date of Sriharsha who precedes Udayana and Krshnananda in date. Even Mahapatra has provided archaeological sources to corroborate the existence of Siva and Visnu worship in Orissa which finds repetition in the Naisadhacharita. Further the political scene of Orissa which was cultivating an eclectarian outlook to the existing religious condition visa-a-vis Baudha, Jaina and Hindu has been dealt in this work. Mahapatra has left no stone unturned in finding out the Orissan culture and the customs of Orissan people depicted in the work from a historian's point of view, so far, unattempted by other scholars. Providing a prior date of 1170 A.D to Naisadha Charitam Mahapatra again has given his historical foresight to this forgotten scholar besides confirming his nativity in Orissa. Finally calculating a later date to Vama Sambhu or Vamadeva, a disciple of Somasambhu and a contemporary of Kalachuri Karna Deva (1042 A.D), he has provided a date bracket of 1050-1120 A.D as the date of Sriharsha. Somasambhu was referred to by Sriharsha calling for a later date for him and his disciples. All the calculations were historical in essence.

It was a mission of Kedarnath Mahapatra to prove many of the poets, authors and other important literary figures, claimed by Bengal to belong to their State, as wrongly conceived. With proper citations and proofs, both literary

and epigraphical, he has shown that many of them belonged to orissa. Among them Govardhana Acharya and Udayana Acharya flourished during the time of the Ganga period. The most outstanding proof in respect of Jayadeva was provided by Mahapatra and his Orissan origin established convincingly in the descriptive catalogue of Sanskrit Manuscripts of Orissa, vol.II and his famous Oriya book Sri Jayadeva and Sri Gitagovinda. In this work he has shown how the Orissan Sanskrit and Oriya literatures flourished to an honourable state after the composition of the Gitagovinda. Due to the same the earliest imitations, commentaries, iconography and literature of Orissa got influenced tremendously.

Mahapatra has brought to the notice of the scholars about a poet named Kavi Bhaskar not from the manuscripts but from the Chatesvara temple inscription. This poet composed the inscription of this temple and Mahapatra going through it has shown how the literary tradition was continuing during the reign of Anangabhima Deva III (1211-1238 A.D). He has further shown how Visnu Acharya, the minister of Anangabhima III made new recensions of the Puranas in Orissa who might be a great scholar in doing so.

The decipherment of the temple inscription of Amaresvara at Boni in the Bimalipatna taluk of the Visakhapatna district revealed the name of the poet Umapati, the composer of the Prasasti of Chandrika Devi the daughter of Anangabhima Deva III and the sister of Narasimha Deva I (1238-1264 A.D). This poet was a general under Bhanudeva I (1264-1278 A.D). But for this inscription, he might not have come to the limelight in the galaxy of scholars. Mahapatra has shown this poet as different from the poet Umapati Dhara of the Deopara inscription of Bengal who flourished later than a century after the poet Umapati of Orissan origin.

In going thorough a manuscript 'Smrtisamuchaya' Mahapatra estimated Samkhadhara as a scholar of Smrti who was found to be quoted by the Smrti

writers of Utkala, Gauda and Mithila. Again his works Hasyarnavam and Nataka-melakam composed during the rule of Anangabhima II (1190-1198 A.D) whose minister was Govinda Deva, the patroniser of Samkhadhara. Even according to the Chatesvara temple inscription Govinda Deva the Commander-in-Chief of Anangabhima Deva III (1211-1238 A.D) was known from his Lingaraja temple inscription of the year 1238 A.D. Sankhadhara was an author of a grammar work in Sanskrit named 'Kavikarpati' the manuscript of which was found in Oriya character. The Smrtisamuchaya of this author was elaborately quoted by authors of Bengal, Mithila and Orissa.

Sridhara Sarma an astrologer was reported in the Antigram plates of Yasobhanja Deva ruling in the Gumsar area of Ganjam. He belongs to Kotarahanga Visaya (District or pragana) near Sakhigopal and was a Smrti writer also.

Sambhukara was a famous Smrti writer and was flourishing during the reign of Narasimhadeva-I (1238-1264 A.D). Sambhukara was the author of Sraddhapaddhati and Vivahapaddhati, which were published. But among the unpublished works Agnihotra Homapaddhati, Agnihotra Homaprayaschita paddhati, Darshapaurnamasetipaddhati, Durvalakarma paddhati, Nirudhapasuvadhapaddhati, Smarttaratnavali, Srautadhana Halokpaddhati, etc. are noted by Mahapatra. The most important Smrti work of Sambhukara was Sambhukara paddhati (Mahapatra; 1958:IX).

A famous scholarly figure of the past was poet Vidyadhara, the composer of Ekavali a work on 'Alaṅkara'. He was flourishing during the reign of Narasimha Deva. Since there were four Narasimhas in the Ganga dynasty of Orissa ruling the country it baffled the scholars to pick out the right person from among them. K.N.Mahapatra tried to find out from various sources such as the internal evidences of Ekavali, the works quoted by him in Ekavali, his other works, commentaries on his work, the historical figures mentioned in it, etc. besides inscriptions. Even Mahapatra ventured to set aside the findings

reached by H.P.Sastri, S.K.De and V.Raghavan in identifying Narasimha Deva the patron of the poet Vidyadhar. His works such as Nityachara paddhati, Kramadipika, Dinakrtyadipika, Moksapariksa, etc. are the important works dealing with the Dharmasastras by Vidyakara Vajapeyi (Mahapatra; 1958:IX-X). The clue found out by Mahapatra was that the author praised Arjuna, the king of Malava in the first canto (unmesha) of Ekavali. Trying to find out the reason of this praise, he came to know that the chief queen of Narasimha Deva I was Sita Devi who might be the daughter of the king Arjuna Deva of Malava. This fact is repeated in all the imperial Ganga copper plate grants. The historical knowledge gathered from the reading of C.P. grants was applied by Mahapatra to find out the real cause of the praise showered on the king of Malava by Vidyadhara whose patron was Narasimha Deva I. So also he compared Narasimha I with Rama as his wife was Sita.

Similarly the fight with the Yavanas of Bengal has found place in the Ekavali. The Muslims fought with the Orissan army during Anangabhima Deva III (1212-1238 A.D) and Narasimha Deva I (1238-1264 A.D) to be completely defeated in spite of the support provided by the ruler of Delhi. When the Muslims were fighting a crusade their debacle in war was considered by Vidyadhara as the act of Narasimha, the incarnation of visnu, to have destroyed Hiranyakasipu the demon king. Mahapatra has further shown how Narasimha was a devotee of Katyayani. Even Narasimha calls himself a great devotee of Siva in his Kapilas inscription. This again reveals the historical insight of Mahapatra in which he has leaned against the historical facts contemporary with the patron of Vidyadhara.

Vidyadhara has shown Narasimha as a 'Silpajna' or a knowledgeable person of stone Industry due to his efforts to build Konarka Sun temple. So also the Ekavali reveals that Narasimha was a patron of learning. Hence, taking these points into consideration we can say that Mahapatra has utilized his deep erudition of the work Ekavali and compared with the historical support

materials to provide a date and prove him contemporary to Narasimha Deva I of the eastern Ganga dynasty.

A celebrated Orissan scholar who adorned the court of Narasimha Deva was Kaviraja Narayana Dasa. He was famous as the commentator of Gitagovinda through his Sarvangasundari tika. This luminary was mentioned by the famous Visvanatha Kaviraja, the author of Sahitya Darpana, as his great grandfather. Mahapatra identified him as the court poet of Narasimha II (1278-1306 A.D) who introduced the recitation of Gitagovinda seva as a daily seva of Lord Jagannatha. Mahapatra has shown him historically as the contemporary of this king.

Mahamahopadhyaya Chandi Dasa was famous for his work Kavyaprakasa Dipika. Mahapatra has identified him as a contemporary of Narasimha Deva III (1328-1352 A.D). He was also the author of Dhvanisidhanta Sangraha as mentioned by Mahapatra.

The family of Narayana Dasa was well known to the monarchs of the Ganga dynasty. His son Ullasa Dasa was the guru of Narasimha III (1328-1358 A.D). His literary works are not known. Similarly Mahapatra has shown that Chandrasekhara Sandhivigrahika Mahapatra a descendant of the Narayana Dasa's family was a minister under Bhanu deva III (1352-1378 A.D). He was a master of fourteen languages. From the Sahitya Darpana two works, i.e. Puspamala and Bhasarnnava of Chandrasekhara were known. Another descendant of Narayana Dasa lineage was Krsnananda Sandhivigrahika Mahapatra. He was the author of Sahrudayananda Mahakavya. He worked under Narasimha Deva IV (1378-1414 A.D) from 1385-1396 A.D as per the information provided by K.N.Mahapatra. it is further noted that a son of Krsnananda was Kachu Sandhivigrahika. One Sandhivigrahika Mahapatra named Raghavananda is attributed by Mahapatra to have authored a Kavya, Nataka and Alankara work. The famous author on Alankara was

Visvanath Kaviraja belonging to this Kapinjala family of Orissa. He authored the Sahitya Darpana, Chandrakala Natika (edited by S.N.Rajguru and Prof. Sarbesvara Das).

Referring to the works quoted by Visvanath Kaviraja, K.N.Mahapatra after his painstaking and thorough study has provided a list in which various previous works quoted by Visvanatha Kaviraja have been incorporated. Even Mahapatra pays due respect to the scholars providing critical justifications to Visvanatha's work. He has quoted the remarks of Mm. Dr. P.V.Kane the established authority in the subject of Alankara thus; "Its (Sahitya Darpana's) greatest merit is that it presents in the compass of a single work, a full and complete treatment of the science of rhetoric, in all its branches. Most Sanskrit writers on Sahitya such as Dandin, Mammata and Jagannatha leave out the treatment of dramaturgy. The Sahitya Darpana however contains a thorough disquisition on the technicalities of the dramatic art and forms, together with the Natya Sastra of Bharata and Dasaruta of Dhananjaya a triumvirate in the domain of the Sanskrit drama. Another merit of the work is that it is written in a simple and flowing style. The reader is often hampered in going over, the Kavyaprakasa of Mammata by the author's studied efforts at bravity. Jagannatha frightens the student by his flowery language, his subtle reasoning and his seething criticism of his predecessors. Visvanatha, although he displays here and there a love for hairsplitting, is generally clear in expression". Finally providing his own opinion Mahapatra has shown that the remark made by Visvanath himself as 'Sahityarnnava Karnadhara – Dhvaniprasthapana – Paramacharya – Kavisuktiratnakara stha dasa- bhasa vara vilasini bhujanga' in the colophon of his Sahitya Darpana was fully justified. Mahapatra concludes that, 'He can aptly be called a brightest gem in Sanskrit literature'. The date of Visvanatha recorded by Mahapatra is 1400-1420 A.D since he flourished during the rule of Narasimha Deva IV (1378-1414 A.D) and Nisanka Bhanu Deva or Bhanu Deva IV (1414-1435 A.D) revealing his historical approach to establish Visvanatha in the sands of time. A geneology has been worked out

about the scholars belonging to the Brahmin family of Kapinjala gotra by Mahapatra to potray the contribution of a family to the Orissan culture. The son of Visvanatha Kaviraja was Ananta Dasa who has written the commentary on Sahitya darpana authored by his father.

During this time as noted by Mahapatra, the Smrti writer Ramachandra Vajapeyi was flourishing. He was the author of Prayaschita Dipika, Kundalaksmavivrti, Samarasara, Karmanga Paddhati, Sulvavarttika, Sulvavarttika tika and Sulvasutravrtti, Guhyasutra paddhati and Saradatilaka tika. He has fixed his date near about 1402 A.D. In the time of Nisankabhanudeva IV (1413 – 1434-35 A.D) his officer Yogisvarapatra was flourishing as a Smrti writer.

Brhaspati Suri was a Smrti writer who was flourishing either contemporary to Madhvacharya or a little earlier than him. He was author of Krtya Kaumudi. Mahapatra fixed his date at about 1350 A.D when Narasimha Deva-III (1328-1378 A.D) was ruling.

Soon after the Ganga rule the Suryavamsi monarchs like Gajapati Kapilendra Deva (1435-1467 A.D), Purushottama Deva and Prataparudra Deva ruled for nearly one hundred years. During their rule many scholars flourished. They can be dated as per the periodic rule of the rulers. During the rule of Kapilendra Deva, the king himself is the author of Parasurama Vijaya Nataka. But Pandit Nilamani Misra has written that the author of this Nataka was someone else who has sacrificed his work in the name of Kapilendra Deva. But no authentic evidence was cited by Misra about his proposition (Misra; 1983:63). Other literary figures of the time of Kapilendra have not come to light yet.

The reign of Purushottama Deva (1467-1497 A.D) produced some of the eminent scholars who remained unknown in Orissa. But K.N.Mahapatra has brought them to light and provided an historical basis to them in Orissa.

Kavidindima Jivadevacharya a scion of the Brahmin preceptor of the king of the Bhoja dynasty of Utkal had his forefather Mrtyunjaya Acharya, a scholar of the Agamas. The descendants of his family served as the gurus (spiritual guides) of the Kesari lineage popularly known as the Somavamsis. The guru of Udyota Kesari (1040-1065 A.D) was Bhavadeva who composed Tantranava, a tantric work of note. In this family of Brahmins were born one Acharyaraja and later on Vamadeva a great devotee of Siva. Other descendants like Gopala Deva and Trilochana continued to be the preceptors of the Suryavamsi kings till Kavi Dindima Jivadevacharya became the guru of Prataprudra Deva.

Rajaguru Godavara Misra was the Chief Minister of Gajapati Purushottama Deva (1467-1497 A.D) who in turn honoured him with the title of Godavarivardhana. He was the author of Jayachintamani, Harihara Chaturanga (a treatise on the art of war fare), Tantrachintamani, Yogachintamani. Advaitadarpan, Adhikarana darpana, Gitachintamani, Nitikalpalata, Acharachintamani, Nitichintamani, Samudrika Kamadhenu and Patanjala Dipika, which are found from the painstaking search by Mahapatra. K.N.Mahapatra further places three of these Chintamanis in the section of Dharmasastras. Besides, Godavara Misra was the author of Saradasarddarchana Paddhati and Saradasaraddarchana Sanskara Paddhatis.

Gajapati Purushottama Deva was himself a Smrti writer. The Mukti Chintamani and Gopalarchana-vidhi was composed by him as per the notices of Mahapatra.

Gajapati Prataprudra Deva (1497-1533 A.D) was the author of Sarasvativilasa (real author being Lolla Lakshmidhara) and a commentary on Saundarya Lahari, Pratapa Marttanda (real author Ramakrshna Bhatta) but Mahapatra through his research have brought to light the real authors of the books.

Jivadeva Acharya composed Bhakti Bhagavata Mahakavya and Utsahavati Rupakam. This guru or Preceptor was serving the Suryavamsi

kings having leniency to Siva, Visnu in the form of Jagadisa or Jagannatha and Krsna before whom they paid their devotion. But Jivadeva followed Krsna Vasudeva a deity of Dvaita Vada although he was well-versed in Advaitavada. Kedarnath Mahapatra provided a disrupted pedigree of this family and also noted against each the monarch under whom they were flourishing. As such, Mahapatra has provided a basis of history to their presence. Jivadeva was defeated in a poetic battle with Vaidesvara, the father of Kavichandraraya Divakara Misra.

Kavichandraraya Divakara Misra was the author of Bharatamrta Mahakavyam and Laksanadarsha Mahakavyanm. Besides, from the analytical study of Bharatmrta Mahakavyam it is brought to light by Mahapatra that he was the author of other works like Dhurttacharitam, Devi Satakam (one hundred slokas in the form of stuti), Rasikamanjari, Abhinava Gitagovindam, Parijataharana Natakam, Haricharita Champu and Prabhavati Natakam. This poet flourished under the ruling period of Gajapati Purushottama Deva (1466-1497 A.D). The authorship of the kavya Abhinavagitagovinda was alluded by Divakara in the name of Gajapati Purushottama Deva. But this poet went to the court of Krshnadeva Raya, the king of Vijayanagara ruling between 1509-1529 A.D. Mahapatra writes that authorship of the work Rasamanjari claimed by Krsnadeva Raya noted in the Bharatamarta Mahakavyam might be identical with the work alluded to the name of Krsnadeva Raya.

Mahapatra has provided an historical justification to the departure of Divakara Misra to the court of Krshnadeva Raya setting aside the proposition of V.Raghavan and R.Subrahmanyam that the defeat of Prataprudra Deva led to his plight to Vijayanagara. Mahapatra submitted that when the fight between Vijayanagara and Orissa was very intense he left the former court to come to his motherland as per the Orissan tradition. Divakara continued his literary career under Prataprudra Deva. Mahapatra citing the epigraphic evidence of Lord Jagannatha temple (J.A.S.B; 1893, Vol.LXII, p.96) has shown that the cause of his departure to Vijayanagara was due to the wire pulling of

Kavidindima Jivadevacharya for which he could not find a congenial atmosphere in Orissa. During the reign of Purushottama Deva Divakara was in his good book and as such composed Abhinava Gitagovinda in his name. But Jivadeva being the preceptor of Prataprudra found it suitable to ban the singing of Abhinava Gitagovinda and instead recommended for the singing of Gitagovinda by Jayadeva. This led to Divakara's departure although a different interpretation by Gaganendranath Das was made, which seems to be tenable. His Bharatamrta Mahakavyam was in imitatation of Naishadha Charitam by Sriharsa. In concluding his observation Mahapatra noted that Kavichandraraya Divakara Misra ranked one of the best Sanksrit poets of India. He might be flourishing in between 1500-1533 A.D during the reign of Purushottamadeva and Praratprudradeva in Orissa.

One of the forgotten poets of Orissa was Kavindra Markandeya Misra known popularly as Markandeya Kavichankravartti. He authored the Dasagrivabadha Mahakavyam and it was as per Mahapatra, written in 1500 A.D during the reign of Prataprudra Deva. His father Mangal Deva was a contemporary of Purushottama Gajapati. Although he was belonging to the reign of Purushottama Deva, he survived till the reign of Prataprudra Deva. Mahapatra has further noted that though the authorship of Dasagrivavadha Mahakavya was given to Purushottama Deva yet the actual author was Markandeya Kavindra. Mahapatra has proposed that Kavindra Markandeya Misra and Markandeya Kavindra were one and identical personages. The authorship of 'Prakrta Sarvasvam' which was printed, Mahapatra further wrote that both bore the same name and Brahmana by caste. Both were famous poets, one called himself 'Kaviraja Chakravartti' and the other Kavindra Markandeya. Kavindra lived in Virapratapapura Sasana not far from Puri. Though the place of residence of the other is not mentioned in his work, he may be taken as a man of the Puri side, as his father Mangala Deva was a constant companion of Gajapati Purushottama Deva, who mainly resided at

Puri. Moreover the close resemblance in verses describing the might and heroism of Gajapati Prataprudra and Mukunda Deva in Dasagriva Badha Mahakavya and Prakrta Sarvasva respectively is significant. So until the contrary is proved to be true, both of them may be taken as identical. In that case Markandeya must have lived for a pretty long time, probably from 1475 to 1565 A.D".

Mahapatra has also set aside the view point of A.Grierson providing historical situations of the time. Mr. Grierson made a critical study of Prakrta Sarvasva of Markandeya in his different papers on Prakrta and Paisachi, who wrote about his date as follows, "Rama Sarman and Markandeya probably both belonged to the 17th Century". Mahapatra commenting on this has said that, "This date of Markandeya fixed by this eminent scholar has been accepted by subsequent writers. But in view of the facts stated above, Markandeya the author of Prakrta Sarvasva cannot be placed in the 17th Century as his patrons Prataparudra Deva and Mukunda Deva ruled from 1497-1568 A.D". This is an historical solution advanced by Mahapatra to the dating problem of the two poets noted above.

As per K.N.Mahapatra the rule of the Suryavamsi monarchs such as Purushottama Deva and Prataparudra Deva had seen the origin of Mahakavyas on the themes of the Ramayan, Mahabharata and the Bhagavata Purana by Kavindra Markandeya, Kavichandraraya Divakara Misra and Kavidindima Jivadevacharya respectively. Mahapatra has further noted that Jivadeva who seems to be the eldest of the three might have taken the lead in this matter. This analytical proposition of Mahapatra seems to be tenable. We may add that Kavichandraraya Divakara Misra and Kavindra Markandeya might be following suit one after the other.

Mahapatra in his mission to find out the literary scholars of the 16th Century searched for the manuscripts. In this process, he came to know

Gangadasa the author of Chhandomanjari. Gangadasa was also the author of other works like Achyutacharitam, Kansarisatakam and Dinesha Satakam. The eminence of Gangadasa as a poet was acknowledged during the first and subsequent quarters of the 16th Century A.D. It was noted by Mahapatra that Chintamani Misra quoted this work of Gangadasa often in his work 'Vangmayaviveka' (1595-1575 A.D), Gopala Bhatta (1541 A.D) in his Krsnakarnamrta tika and in Ujjvalanilamani of Rupagosvami (1525 A.D). Taking these dates into consideration Mahapatra has provided the historical dating of Gangadasa anterior to 1525 A.D.

K.N.Mahapatra considered Raya Ramananda as a leading poet, who advocated dual Radha – Krshna worship. He was the governor of Rajamahendry for sometime under Prataprudra Deva. He had composed Sri Jagannatha Vallabha Natakam and Tika Panchakam. Mahapatra notes that the verses of the Jagannatha Vallabha Natakam are sweet, simple and melodious like those of the Gitagovinda. This drama was also called Ramananda Sangita Natakam. The worship of Radha – Krshna having its origin from the time of Jayadeva (C. 1140 – 1170 A.D) moved unabetted through Madhavendra Puri, Kavichandraraya Divakara Misra (Abhinavagitagovindam), Raya Ramananda (Jagannatha Vallabha Natakam), Gajapati Purushottama Deva (Abhinavavenisamharam) till the arrival of Chaitanya (1510 A.D). These poems later on, as per Mahapatra influenced the course of Sanskrit and Oriya literatures. The poet flourished during Gajapati Purushottama Deva and Prataparudra Deva (1500-1525 A.D).

K.N.Mahapatra has noted about a Smrti writer named Kalidasa Chayani, the author of Suddhichandrika. He was flourishing before Narasimha Vajapeyi (1520-1570 A.D).

Another scholarly poet was Jayadeva II who was the author of Piyusa Lahari, a drama of one act in Sanskrit. The author was the son of Kavi -

Dindima Jivadeva Acharya. It was edited and published by Karunakar Kar in the J.K.H.R.Society, Vol.I, No.4, pp.291-327. The work depicts the dance of Radha heading the Gopis and Krshna during the spring season. Mahapatra writes that it is the introductory portion of the Gitagovinda and serves as the Rashalila of the god Krshna and Radha. This Jayadeva is also known to have composed another work Vaisnavamrtam on the theme of Radha-Krsna Rasalila. Karunakar Kar identified this author with the author of Gitagovinda. But Mahapatra rightly identified him as the son of Kavindindima Jivadevacharya by thorough examination of the Piusa Lahari text from the manuscript. Mahapatra assigned the two works of this author to the period between 1525-1535 A.D placing those almost during the reign of Prataparudra Deva.

Mahamahopadhaya Govinda flourished almost during the time of Jayadeva II and he composed a poem named Pradyumnasambhava. Mahapatra identifies him with Kavisekhara Govinda a cousin of Divakara Kavichandra Raya. He was a contemporary of Prataprudra and was surviving a little later than the monarch. The work was discovered by Pandit Kulamani Misra and K.N.Mahapatra provided detailed informations about him including the time of his survival.

During the rule of Govinda Vidyadhara (1533-1549 A.D) and Chakra Pratapa (1549-1557 A.D) flourished Chintamani Misra. He was the author of Vangmaya Viveka, Samvarari Charitam, Trisirovadha, Kadamvarisara, Sabhapramoda, Pakhyavali, Kamsavadha, Krtyapuspavali, Samitavarnanam, Abhidhana Samuchayam and a prose work containing prayer to Vasudeva. Mahapatra has provided the list of his parents and grand parents alongwith the time period of rulers he was living. His krtyapuspavali was a Smrti work (Mahapatra; 1958:XXII).

Narasimha Misra Vajapeyi, a Smrti writer flourished during the time of Mukunda Deva (1559-1568 A.D), the last independent king of Orissa. He was

deputed to the court of Akbar for negotiation of an alliance. He was the author of 18 works out of which Samaya Pradipa, Bhakti Pradipa, Prayaschita Pradipa, Sradha Pradipa, Pratistha Pradipa, Sankarabhasya Pradipa, Chayana Pradipa, Vyavastha pradipa, Nityachara Pradipa, Varsa Pradipa, etc. known so far after careful search by Mahapatra. Other small works noted by him are Ganesha Manasika Puja, Samavediya Vrata Paddhati and Sivaratri Vratavidhi. His Nityachara paddhati pushed the Vidyakara paddhati to the background as shown by Mahapatra. He belonged to the Godavara Misra family being a cousin in the geneology calculated by Mahapatra (Mahapatra; 1958:XXII-XXVII).

Krsna Dasa Badajena Mahapatra was the author of Gitaprakasa, a treatise on music. K.N.Mahapatra has calculated the time of Krsna Dasa as anterior to Haladhara Misra the composer of the work Sangeeta Kalpalata, written between 1623-1630 A.D. This period comes under the rule of Mukunda Deva, the last Gajapati of Independent Orissa. Sri Mahapatra reached the conclusion that the poet Krsna Dasa may be a court poet of Gajapati Mukunda deva. Mahapatra further believes that this Krsna Dasa Badajena Mahapatra came with Hasan Khan Khanzanci to negotiate an alliance against the Nawab of Bengal in 1565 A.D. Abul-i-Fazl writes about one Mahapatra who was unrivalled in the art of Indian poetry and of music whom K.N.Mahapatra identified with the author of Gitaprakasha. Mahapatra has mentioned that with Krsna Dasa Badajena Mahapatra ended the glorious period of Sanskrit literature in Orissa.



# K.N.MAHAPATRA: THE JYOTISHA WORKS AND THEIR AUTHORS

In course of dealing with Jyotisha and Ganita Manuscripts K.N.Mahapatra has treated the reckoning system prevailing in Orissa from the ancient times till the historic phases of the modern time. In this process he has treated about the year, month, season and week days citing references from the epigraphic historical and astronomic sources. Starting from the Vedic sources he has shown how the year is divided into twelve months known as 12-spooked wheel. The days and nights are 720 children of the year with 360 days and equal number of nights. Mahapatra has noted that from the Vedic ages, the four-monthly (Chaturmasi) division of the year was continuing till the reign of Asoka (Kalinga edict at Dhauli of Asoka by D.R.Bhandarkar, p.367, quoted by Mahapatra; 1963:II). This 4-month season continued till the Mathara rule in southern Orissa and the Srikakulam district of Andhra. Gradually the calculation of lunar months replaced the 4-month system of reckoning.

The use of Mahasvayuja Samvatsara or the 12-year cycle of Jupiter (Brahaspatya Mana) during the rule of Anantavarman of the Mathara dynasty. Mahapatra states that this is the only instance of the use of this reckoning in Orissa. The 60-year cycle of Jupiter (=Brhaspati) was according to Mahapatra used during the Svetaka branch of the Ganga ruler Samanta Varma and it continued during the Bhauma and later Ganga rule at an increasing rate.

Mahapatra has also noted the use of solar months from the 6$^{th}$ Century A.D when the Mathara kings were ruling in which Uttarayana is mentioned along with the lunar tithes of the month. The use of Sankranti days were also

to be found in the inscriptions of the Sailodbhavas, Gangas and the Bhaumakaras. Mahapatra has also provided instances from the inscriptions where week days were used (Mahapatra; 1963:VI-VII).

K.N.Mahapatra has also discussed different eras in his Jyotisha and Ganita manuscripts. These eras are Gupta, Mana, Ganga, Vikrama, Bhauma, Saka, Yuga, Ankasrahi, Kapilabda and Sana or Dilisvarabda which were used in the inscriptions, palm-leaf manuscripts and almanacs. The Ankasrahi calculation in the Vol.IV of the D.C.O.S.M.O is also found repeated in his Khurda Itihasa for the convenience and understanding of the ruling period of the monarchs starting from the twelveth tithi of the bright fortnight or Suniya. The numbers like 1, 6, 16, 20, 26, 30, 36, 40 and 46 are not counted usually in the 50$^{th}$ Anka year being considered inauspicious. As such when 41 becomes the actual ruling year and 50$^{th}$ the Anka year of the Orissan king there exists a difference between them.

A famous scholar in Jyotisha and Ganita was Maguni Pathi who wrote an Oriya commentary named Mandarthabodhini on the vijaganita by Bhaskaracharya II (1150 A.D). He was flourishing under Purushottama Anangabhima Deva of the Khimundi kingdom of Ganjam (1728-1776 A.D). the work is dated by Mahapatra to 1741 A.D. His other work was Grahachakra, in Oriya, is a commentary on Grahachakra of Kuchanacharya, which was completed in 1744 A.D. His father is shown by Mahapatra to be the author of a work named Jyotishasastra.

K.N.Mahapatra states that after Satananda Acharya's (1100 A.D) Bhasvati till the advent of Gajapati Kapilendra Deva (1435-1467 A.D), about 500 years, was the glorious period of Sanskrit literature of Orissa. Smrti and Jyotisha being allied subjects, Mahapatra believed that some notable Jyotisha works might have been written during the period. An astronomical work called 'Kapila Bhasvati' after the name of Kapilendra Deva was current. But no manuscript of this work has come to light (Mahapatra; 1963:XXXV).

Failing to find out manuscripts of Jyotisha from Orissa, Mahapatra searched for inscriptions. From one inscription recorded in the Sri Kurman temple, it was known that one Govinda Dasa of the Nagasa Gotra, a great astrologer (Ganakakulamani) built a Mandapa at Sri Kurmam town in 1452 during the rule of Kapilesvara Deva. Thus, the study of Jyotisha and practice on the subject was available from the rule of Kapilesvara Deva to be recorded by Mahapatra. Orissa State Museum collection contains some of the Jyotisha manuscripts examined by him and a Catalogue on the same was prepared and left to posterity by Mahapatra.

Mahamahopadhyaya Dayanidhi Nanda was the author of Sisubodhini. He was, as per Mahapatra, flourishing during the rule of Divyasimha Deva I (1688-1716 A.D).

Mahamahopadhyaya Chhakadi Nanda was the author of Balabodharatnakaumudi. Mahapatra has fixed his date in the 1st quarter of the 18th Century A.D., which falls during the reign of Gopinath Deva (1720-1727 A.D).

Son of Srinivasa Misra is the author of Jyotishatattvakaumudi. Mahapatra analyzing his work has found his father Srinivasa as the author of Jyotisharatna and tentatively fixed his date to be 18th Century A.D.

Sri Krshna Sura Harichandana, the chief of Tarala estate of Ganjam was the author of Svarasaram in Oriya language. His date has been fixed by Mahapatra to the last quarter of the 18th Century A.D. Gadadhara Pattanaik was the author of Ravindragrahana. His date has been fixed by Mahapatra to that of 18th Century A.D. His father was also well-versed in Jyotisha. The author was helped by Pandit Krshna Ratha. (Mahapatra; 1963:XLL). Gopinatha Dasa was the author of Ayurdaya Siromani. Mahapatra identifies him with Gopinatha Pattnaik, the author of Suddhanikapaddhati and places him in 17th Century A.D.

Chaitany Rajaguru was the author of laghusiddhanta on the basis of suryasiddhanta and a commentary on it in Oriya prose. No date for him has been prescribed by Mahapatra (Mahapatra; 1963:XLII).

Prajapati dasa was the author of Grantha samgraha, Panchasvara, Saptanga. Mahapatra has not fixed his date.

Benasekhara Dasa was the author of Taraniprakasika and Jataka Ratnakara. His date has been fixed by Mahapatra.

Mahidhara Misra was the author of Mahidhara Samhita. Mahapatra equates him with the commentator of Amarakosha and places him in the 18$^{th}$ Century A.D.

Dasarathi Misra has written a work named Jataka Ratnakara and Mahapatra places him in the 18$^{th}$ Century A.D (Mahapatra; 1963:XLIII).

Tripurari Dasa wrote Ramakrsna Kelikallola, Keralasutra, Keraliya Dasa, Prakrta Kerala etc. The author was placed by Mahapatra in the last quarter of the 17$^{th}$ Century A.D (Mahapatra; 1963:XLIII).

A famous Jyotisha Nilakantha Praharaj was flourishing in the 18$^{th}$ Century A.D. He was known as Jyotisha Rabi. Yogi Praharaja Mahapatra was his son who was also proficient in Jyotisha. He was the author of Smrtidarpana and Vaidyahrdayananda.

Mahamahopadhyaya Samanta Chandrasekhara (1835-1904 A.D) was the author of the monumental work Siddhanta Darpana. He corrected the discrepancies in the astronomical calculations found in the annually prepared Almanacs of Orissa. He was honoured by the British Government with the title of Mahamahopadhyaya for his contribution to the astronomy of Orissa, India and to the world. (Mahapatra; 1963:XLIV-XLV).



# K.N.MAHAPATRA: THE GANITA WORKS AND THEIR AUTHORS IN ORISSA

K.N.Mahapatra has shown that one Sridhara Mahapatra wrote the Sarvabodhini commentary on Patiganita by Bhaskaracharya. He has fixed his date as 1717 A.D.

Chandrasekhara Pattanaik, a resident of Badamba was the author of a Kavya called Kamsapramoda. His commentary on Lilavati of Bhaskaracharya II was Lilavativistara composed in 1744 A.D according to the dating of Mahapatra.

Lokanatha Nayak was the author of Khadi Rasavati which signify Mathmatics and it is a translation of Lilavati in Oriya verses. The author speaks very high of his father Dharanidhara. This author also wrote other works known as Khadisarasvata and Khadi Lilavati. Mahapatra places him in the rule of Mukundadeva II (1798-1817 A.D).

Devidasa was the author of Pathasamudra, Khadipothi, Nalasagara, Nayakadhana Chautisa, etc. He was placed by Mahapatra in the 17th Century A.D. He also wrote Devidasa Adhana, a commentary on Suryasiddhanta in Oriya.

Krpasindhu Nayaka was the author of Sutrasara, a Ġanita work. Mahapatra places him in the 18th Century A.D.

The blind Vikrama Dasa is the author of 'Patha Samudra, Ojhasankhali Chautisa, Andha Vikrama Chautisa, Chhatisavargakota, Gopigopala Puspotola, etc. Mahapatra has placed him before the end of the 18th Century A.D.

There were other authors belonging to the Ksitivamsa or Mativamsa community writing ganita works among which Adhara Patnaik was a leading one. Several others have been listed by Mahapatra in his D.C.O.S.M of Orissa, Vol.IV (Jyotisa and Ganita Manuscripts) published in 1963 A.D.



# K.N.MAHAPATRA: THE PURANA MANUSCRIPTS

In the Vol.III of the D.C.O.S.M., O K.N.Mahapatra has treated the Purana manuscripts of Orissa. The opinion of Mahaopatra on the date of composition of the Puranas and the two epics, i.e. Ramayana and the Mahabharata, are shrouded in controversy. However, archaeological excavations conducted at different places have brought to light the date of Mahabharat earlier than the Ramayana. Even the result of excavation at Kosambi and Nala Rajaka Tila have provided dates equivalent to 1200 B.C. and C.1800 B.C. which comes gradually closer to the traditional belief that Mahabharat war occurred in or about 2000B.C. But Ramayanic sites excavated by archaeologists point to 700 B.C as the date of the Ramayana although it appears a negative date than the traditional one. Even, the advent of the study of these popular works in Orissa is not known as this state was a strong hold of Buddhism and Jainism during the pre-Gupta period (Mahapatra; 1962:XVI). Various ruling dynasties patronized Sanskrit learning between 300-1100 A.D. To justify his conclusion he has taken the help of the epigraphic records. Before going to study various puranas and the epics found critically approached by the Orissan scholars, he has traced their background from the Vedas. The Sanskrit Puranas were divided by him into Saiva, Sakta and Vaisnava religious sections of Brahmanical Hinduism. Epigraphic records have been traced from the 6th Century up to the 10th Century A.D covering the reign of Prthivi Maharaja of the Vigraha family, earlier eastern Ganga monarch Dvendra Barma, the issuer of Dharmalingesvara Plates and Bhanja king Salona Bhanja etc. who were the patronisers of Brahmins well-versed in Puranic studies.

Mahapatra also noted about the depiction of Puranic stories in the epigraphic records as well as in the temples during the Vigrahas, Sailodbhavas,

Pandu Vamsis, Bhaumakaras and the Somavamsi rulers of Orissa. Even sculptural representation of Puranic stories and images were also hinted by Mahapatra. Sculptures like Anantasayi Visnu, ten incarnations, 64-Yoginis, 7-Mothers, etc. were treated by him before coming to the Puranic literature of Orissa. When Orissa was militarily strong during the Ganga (1108-1435 A.D) and Suryavamsi periods (1435-1533 A.D) new recensions and compositions of various Puranas were made. Mahapatra specifically refers to the rule of Anangabhima III (1211-1238 A.D) by whose blessings his minister Visnu Acharya made new recensions of the Puranas. The Purushottama Mahatmyam in the Vishnukhanda of the Skanda Purana is the vivid example of this new addition. The portions of the Skanda Purana renewed were dated by Mahapatra to the Ganga rule. It is because there was mention of Gundicha Mandapa in the name of the chief queen Gonda Choda Devi (S.I.I., Vol.IV, No.1194) of Chodaganga Deva after he built the Jagannatha temple at Puri. Even reference to Purushottama or Ananta – Vasudeva on the Vindu Sarovara at Bhubaneswar dated to 1278 A.D from the inscription of Chandrika Devi, the daughter of Anangabhima Deva-III, is a point to date the recension of this portion of the Skanda Purana. In the view of Mahapatra the prominence given to the powerful king Narasimha II (1278-1307 A.D) in this work was meant to please him. We believe that, 'this Narasimha was rather Narasimhadeva I (1238-1278 A.D), the builder of the famous Konarka temple by whose ruling period this work might be completed. So Purushottama Mahatmya forming part of Vishu-Rahasya and Vrhadnaradiya Purana were posterior to 1238 A.D.

The other Puranas historically dated by Mahapatra are Kapila Samhita, Muktichintamani, Niladri Mahodaya, Ekamra Purana, Svarnadri Mahodaya, Ekmra-chandrika, Prachi Mahatmya, Arkaksetra Mahatmya, Saura samuchchaya, Viraja Mahatmya and Kesara Ksetra Mahatmya. The painstaining study of Kapilasamhita by Mahapatra has revealed that there is mention of the river Mahanadi, Nilachala (Puri), Maitreyavana (Konarka) river

Chandrabhaga (at Konarka), Virajaksetra (Jajpur), Kapilasa or Kapilasa mountain and the rivers like Bhargavi, Puspabhadra (Kusabhadra), Dadhisrava (Daya) and the Prachi. He has also pointed out that the glorification of Kapilasa and the Sikharesvara temple in it is not found in any other Purana and Upapuranas. Mahapatra has shown that the mention of Ananta-Vasudeva temple at Bhubaneswar definitely places the date of this Purana later than 1278 A.D.

Muktichintamani is a work compiled by Gajapati Purushottama deva (1467-1497 A.D). It has accumulated various informations from all the renewed reputed Puranas, such as Brahma Purana, Visnu Purana, Skanda Purana, Vamana Purana, Kurma Purana, Padma Purana, Vayu Purana, Siva Purana, Agnipurnana, Visnudharmottara Purana, etc. Besides, it has incorporated later informations on Jagannatha and the Purushottama Ksetra as shown by Mohapatra.

Niladrimahodaya was a compilation work like Purushottama Mahatmya of the Skanda Puruana, which incorporates the festivals of Lord Jagannatha and the mode of their observation. Mahapatra notes that it has also incorporated daily worship pattern and the mode of worship of Jagannatha and the subsidiary deities. He states that it was composed during the post-independent Orissa i.e. after 1568 A.D., when the rites of purification was needed for the entry of any Yavana (=Muslim).

Ekamra Purana is an authority on the glory and sanctity of Bhubaneswar (=Ekamra Ksetra). The themes are probably taken from different Puranas and inscriptions as narrated by this Purana. The study of this Purana by Mahapatra has revealed that mention of Ananta Vasudeva temple and Kapilesvar temple has indicated the date of its composition near about 1450 A.D.

Svarnadri Mahodaya has been placed by Mahapatra at a later date than Ekamra Purana and ascertained as a work of the second half of the 15th Century A.D. Further analysing the internal matters of this Purana, he has shown that it has divided Bhubaneswar into eight units or Astayatanas. He has also noted that it mentions in each unit the small and big temples and tanks for the people to know. Even the festivals observed and the mode of worship in those places were also found described in this Purana by Mahapatra.

Ekamrachandrika as per Mahapatra was compiled in imitation of Ekamra Purana and Svarnadri Mahodaya. Regarding the date of its composition Mahapatra writes that it can be placed in the last part of the 16th Century A.D or even later. The work has described the very small and unimportant temples built towards the end of the Gajapati rule i.e. 1568 A.D. He further assigns the posterior limit to this Puranic work to 1765 A.D.

Going beyond Puri and Bhubaneswar the Prachi Mahatmyam sings about the worship of Siva and Visnu side by side in separate temples. As per Mahapatra these temples date to the 7th – 8th Century A.D. He further reiterates that the Vishnu images are known as Madhavas. His survey of the Prachi Valley has shown that many Vajrayani images and the female goddesses of the Hindu pantheon are also found near these shrines. He has noted that the Prachi Mahatmya described the presence of twelve Sivas (Sambhus) and as many number of Madhava shrines. In this view perhaps, the highest number of Madhava (Vishnu) images were found in this valley in India and this river was considered as holy as Ganga. In fixing the date of this Purana, he places it after the construction of the Konarka temple in this valley and tentatively places it to the early part of the 14th Century A.D.

Arkaksetra Mahatmya describes the glory of Maitreyavana, the ancient name of Konarka and its temples for eight Sivas (=Sambhus). There is mention

of the sacred places like Suryaganga, the Chandrabhaga and Arkavata in this work along with the fairs and festivals of the place. The most important among the festivals was the now defunct car festival. Mahapatra dates this event to 1628 A.D after the removal of the sun image to Puri. The date of this Purana is assigned to the Ganga period.

The Saura Samuchchya is also a work dealing with the same topic found recorded in the Arkaksetra Mahatmya. But Mahapatra places this Purana to a later period than the Ganga rule which ends in 1435 A.D.

Viraja Mahatmyam sings the glory of Viraja (Jajpur) Nagara. So also the inscriptions from the $6^{th}$ Century A.D. to that of the mid $16^{th}$ Century A.D have referred to temples, sculptures, Prithvi Maharaja, Vigrahas earlier eastern Ganga inscriptions of the time of Bhauma monarchs, Somavamsis and the Suryavamsi monarchs. Prataprudra Deva (1497-1533 A.D) built the Varahanatha temple at Jajpur. This marks the compilation of this Purana in the 1550 A.D or a bit later. The dynastic inscriptional evidence provided by Mahapatra indicates that the Siva temples were built by Bhauma, Soma and the Suryavamsi rulers. That Yayati II (1025-1040 A.D) built the Dasasvamedha ghata is found mentioned in this Purana, which has not escaped the searching eye of Mahapatra.

Another Kshetra recorded in a Purana is Kesaraksetra Mahatmya. It sang the glory of Chandesvara and the subsidiary deities existing in the Chandesvara village near Tangi police station of the Khurda district. Mahapatra places the work in the $17^{th}$ – $18^{th}$ Century A.D.

Providing the historicity of the anonymous Puranic literatures Mahapatra has noted that 'the students of history tracing the development of temple architecture in Orissa through the centuries, as nowhere in these works mention is made about the builders of the temple or the ages of their

construction, will be baffled'. Providing an example he has shown that "The Lakshmanesvara group of temples of Bhubaneswar (oldest temples so far known) have been placed in the same category with Bhimeswara and Kukutesvara temples belonging to the 16th and 17th Century." Stating further he has noted that, "Inspite of these defects judged from the modern concepts of history; these guide books are helpful to research scholars as they supply the names and locations of many temples which have now completely gone out of existence due to repeated human vandalism as welll as influence of the desctructive forces of nature. They also give a lot of information about the fairs and festivals observed in the sacred places and the mode of worship of the important deities."

During the rule of Chodaganga Deva there was vigorous revival of Vaishnavism. In this course of events Visnusvami popularized the Bhagavata Purana by writing the Bhagavata – Bhasya on it. But Mahapatra indicated that the composition of the Gitagovinda by Jayadeva devotion towards the worship of Krshna developed. This indirectly attracted the people towards the Bhagavata which narrates the story of Krshna. Mahapatra tracing the arechaeological aspect of history during the pre-Ganga period has shown that four-armed figures of Vishnu was popular in Orissa. "The influence of Bhagavata Purana and the Gitagovinda, images of Gopala Krshna standing in tribhanga pose, playing the flute (Vamsidhari) being surrounded by the Gopis (Gopastri-parivestita) and tending cattle (Godhana-charana) began to be worshipped in Sasana villages of Orissa founded by the kings and their officers. But Radha could not be deified in this age". (Mahapatra; 1962:XL-XLI). The popularity of Bhagavata was further enhanced by the Bhavartha-Dipika commentary of Sridharasvami. He was later followed as per Mahapatra, by Krshna Misra, Narasimha Vajapeyi and Vidyakara Vajapeyi. But the popularity of Bhagavata in Orissa was due to Jagannatha Dasa who translated the Bhagavata in Oriya basing on the Bhavaratha-Dipika-Tika of Sridharaswamy. Thus Mahapatra has given a dating interpretation to the Puranas commented or translated on the historical ground.

The Muslim, Marhatta and the British period found decline in the patronization of literary personages in Orissa. The Suryavamsi rule in Orissa paved the way for the development of Oriya language and literature with the active support of the kings between 1467-1533 A.D. In fact the loss of independence of Orissa bifurcated the literary activities into traditional Sanskrit and Oriya literatures. The princely states of Ganjam, Jeypore, Sambalpur, Kalahandi, Keonjhar and Mayurbhanj areas and the other semi-independent chieftains of hill states in Orissa patronized the traditional learning of Sanskrit more than the coastal areas. Gajapati Ramachandra Deva of the Bhoi dynasty (1568-1607 A.D) remained in charge of the Puri town demarcated by Man singh, the Mughal general, in 1593 A.D. The Radha Krshna Lila and worship took the central stage in the Sanskrit literature thenceforward.

Gajapati Ramachandra Deva wrote a drama named 'Srikrsna Vatsalya Charitam'. K.N.Mahapatra identified the author as Gajapati Ramachandra Deva who was known as Abhinava – Indradyumna Gajapati Ramachandradeva, the founder of the Khurda dynasty. He calculated the date of installation of the deities on the Ratna Simhasana of the Jagannatha temple on 17th July 1575 A.D. Sunday in the month of Karkata 18, which falls on Sravana Sukla Navami (Dasami).* This calculation was made as per the ephimeries to provide an historical basis to the events in Orissa as well as the composition of the literary work during the period concerned. Mahapatra mentions that even if the work was small yet it was important to revive Hinduism after the first terrible Muslim attack. Ramachandra Deva was also a Smrti writer. He has wrote Durgotsavachandrika (real author was Rajaguru Vardhana Mahapatra). This information was known due to the painstaking search of K.N.Mahapatra (Mahapatra; 1958:XXVII-XXIX).

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* Probably the discrepancy in the tithi is due to the calculation made by S.K.Pillai taking Tamil Nadu as the meridian which is situated towards west of Orissa.

Kavichandra Visvanatha Samantaraya a leading poet flourished during the Mughal period as a court poet of Ramachandra Deva. He went to Delhi with Man Singh and was honoured in the court of Akbar the great. Visvanatha finds mention in the Ain-i-Akbari written by Abul Fazl in 1597 A.D. He belonged to the Brahman village of Pratapa Ramachandrapur, a village founded by Gajapati Ramachandra Deva, the ruler of Khurda. On his demise his second wife became a Sati in the funeral pyre. After all these events noted by Mahapatra, he regrets that the works written by this famous poet are not yet known. This poet breathed his last by the performance of Yoga.

One of the famous Sanskrit poets of this age was Gangadhara Misra, the author of Kosalananda Mahakavya. The author was a descendant of the famous Smrti writers of Orissa namely Sambhukara and Vidyakara Vajapeyis, who flourished in the Puri district during 14$^{th}$ Century. Mahapatra has provided the historical situation when this family migrated to the court of Baliarsingh, the Raja of Sambalpur tract (Sambalpur-Patna-Sonepur and Khariar), when Orissa came under the occupation of the Muslims. Mahapatra has fixed the date of the completion of the Mahakavya in 1615 A.D. This work provides historical events relating to the Chauhan dynasty that ruled from 1211 A.D. after one Rana Simha in 1099 A.D. The work is recently published by the Sambalpur University.

During the rule of Gajapati Narasimha Deva of Khurda (1628-1647 A.D) the scholar Haladhara Misra flourished. He wrote, as per Mahapatra two works i.e. Vasantotsava Mahakavyam and Sangita Kalpalata. This poet flourished in the family of Sambhukara Misra and was the son of Divakara Misra. Mahapatra has further shown that he was also known to have composed another work i.e. Hariharaprakasa Prabandha and a grammar work known as Haladhara Karika. Mahapatra further notes that during the Suryavamsi rule (1435-1534 A.D) the science of music was widely and intensively cultured in Orissa both in Sanskrit and Oriya since large number of stanzas were quoted in this poetic work. Different metres (ragas and chhandas) and talas (the

word style with the sound) composed and noted in his works are from the writings of other composers.

Visvanath Misra, Smrti writer of Orissa was flourishing during the first half of the 17th Century A.D (Mahapatra: 1958:XXIX). He wrote Smrtisara Sangraha and Sradhadipa.

Another Smrti writer was Vipra Misra. Mahapatra has shown that its name is Sradhadipa and he was a man of the first half of 17th Century A.D falling within the rule of Balabhadra Deva (1647-1657 A.D) [Mahapatra; 1958:XXX].

Trilochana Mohanty wrote a commentary on the Bhasvati of Satananda. As per Mahapatra, he was flourishing during the rule of Narasimha Deva (1621-1647 A.D) and the commentary was complete in 1646 A.D (Mahapatra; 1963:XXXV-XXXVI).

Gajapati Narayana Deva was the author of 'Ayurdaya Kaumudi'. His rule started as per the calculation of Mahapatra in 1649-50 A.D and the work was dated by him to 1660 A.D.

Kaviraja Gopinatha Ratha was the author of Harshahrdaya commentary on Naisadha Charitam by Sriharsha. The first commentary was written by Udayana Acharya. Mahapatra has provided the approximate date of this author as the middle of the 17th Century A.D when Divyasimhadeva I (1688-1716 A.D) was ruling.

One Narasimha Misra composed the Bhanjamahodaya natika during the rule of Balabhadra Deva, the king of Khurda (1648-1659 A.D). This drama was staged when Siva Narayan Bhanja the ruler of Keonjhar state was present. Siva Narayana Bhanja ruled before 1660 A.D and was defeated by the Mughal general Khan-i-Duran. Providing this historical information Mahapatra has fixed the date 1650-1660 A.D as the date of composition of the work getting

information from the writings of Mahamahopadhya Hara Prasad Shastri, who wrote without going through the manuscript written by Narasimha Misra.

Vidyakara Purohita was flourishing during the rule of Mukunda Deva I (1659-1688 A.D) of the Khurda dynasty as fixed by Mahapatra. He was the author of Narayana Satakam and a commentary named Hrdayatu Rasavaham on the Raghavapandaviyam Mahakavyam by Kaviraja Suri. This author has claimed that he belonged to the family of Kavidindima Jivadeva Acharya. Mahapatra has further noted that this Satakam was an addition to the stock of Satakam in Sanskrit literature. Further emphasizing Mahapatra has stated that almost all the important works in Sanskrit were written in Orissa.

Anadi Misra a descendant of the family of Kavichandraraya Divakara Misra was the author of Manimala Natika, an imaginary fiction. In order to fix the date of Anadi, Mahapatra got the clue from the colophon of the copy made by the copyist Sadasiva – a disciple of Anadi. It stated that in the 51$^{st}$ anka of Virakesari Deva the Gajapati of Bhoi dynasty of Khurda the copying of the manuscript was complete. Mahapatra calculating the anka year has shown that the first Virakesari Deva (1737-1793 A.D) of the Bhoi dynasty ruled for more than 51$^{st}$ Anka. He calculated the date of the copy consulting the Indian Ephimeries to 31$^{st}$ October 1776 A.D. Further, Mahapatra tried to fix the date of Anadi by calculating the date of Narayana Mangaraja his patron. Providing a genealogical table of Anadi he has noted that the poet of Manimala Natika was flourishing in between C.1680-1720 A.D) ascertained from the verses of a work called Haribhakti Sudhakara by Dinabandhu Misra who was also in the court of Narayana Mangaraja.

Krushna Srichandan was the author of Abdadutam in imitation of Meghadutam by the great poet Kalidasa. It is a Khanda Kavya and Bhima Dharma Deva the king of the Khimundi Kingdom wrote a commentary, i.e. Manorama on this work. This Khanda Kavya was written in the last quarter of the 17$^{th}$ Century A.D. as calculated by Mahapatra.

The poet Nityananda was the author of Sivalilamrta Mahakavyam. It is an imitation work of the Gitagovindam. The author has attributed this work to his patron Gadadhara Mandhata the ruler of Nayagarh. Another Krshnalilamrta Mahakvya probably by this author, was also discovered by Mahapatra in which this Mahakavya was attributed to one Vanamali of Garga gotra. After painstaking study and search Mahapatra has assigned the date to the second half of 17th Century A.D. Gadadhara Mandhata may be a contemporary of Nityananda the author of the Sivalilamrta and Krsnalilamrtam.

Kaviratna Purushottama Misra is the author of a commentary on the two acts of Anargharaghava Natakam by Murari. He is also the author of Manoharini commentary on Rupagosvamis Hansadutam and another commentary on Naishadha Mahakavyam by Sriharsha. He was also the real author of Sangita Narayana but its authorship has been attributed to Gajapati Narayana Deva, the ruler of the Khemundi Kingdom. He was also the author of Ramachandrodayah and Talasamgraham. Mahapatra has assigned his time contemporary to Harekrshna Deva (1716-1720 A.D), the ruler of Khurda. Further informing us about the date of Kaviratna Purushottama Misra, Mahapatra has suggested the date bracket of 1690-1750 A.D as the period of the author.

Raghunatha Ratha, the real author of Sangitarnava Chandrika under his patron Nilakantha was the king of Kerala. Another work named Natya Manorama a treatise on music was ascribed to this king Nilakantha although Raghunatha Ratha was its real author. Mahapatra has rightly spoken about his nativity in Orissa. The Natya Manorama was composed as per Mahapatra's calculation, in the year 1696-97 on the 12th Anka of Divyasimhadeva I (1688-1716 A.D).

K.N.Mahapatra referred to one Smrti writer Divyasimha Mahapatra by name. He was the author of Kaladipa, Sradhadipa and Divyasimha Karika.

Mahapatra places him before the close of the 17th Century A.D. (Mahapatra; 1958:XXX).

Another Smrti writer was Laksmidhara Misra who has written Saivakalpadruma which has been assigned to the last quarter of the 17th Century A.D. by Mahapatra (Mahapatra; 1958:XXX).

Jagannatha Misra was the author of Rasakalpadruma, a work on rhetoric (Alankara Sastra). After going through the work Mahapatra has revealed the deep erudition and wide references quoted by the author on Srngararasa etc. although he has sang the glory of Bhaktimarga of Bhagavata Purana and Ramachandra, the central figure of Ramayana. He has also referred to many historical personages in which the Gajapati Harekrsna Deva (1716-1720 A.D) was present who was the king of Khurda. Mahapatra has noted that the praise of this king indicated that he ruled in between 1715 to 1721 A.D., during which this work was composed. He has further indicated that this author may be the son of Ananda Misra who may be the father of Kaviratna Purushottama Misra. Besides, the author has cited the works on Buddhist, Jaina, Saiva, Pasupata, Kaulo and Natha philosophies.

Gadadhar Rajaguru of Kausika family was the famous Smrti writer of Orissa. He was reputed as the author of 18 works with endings in 'Sara'. These are Kalasara, Acharasara, Suddhisara, Danasara, Bratasara, Vivahasara, Samskara-sara, Snanasara, etc. He had vast knowledge on Dharmasastras and he was a profound scholar as shown by Mahapatra. He was flourishing in the fist half of the 18th Century A.D. (Mahapatra; 1958:XXXII-XXXIII). He was a resident of Harekrshnapur and was contemporary of Harekrsushna Deva (1716-1720 A.D) and Gopinath Deva (1720-1727 A.D) the kings of Khurda.

Vasudeva Ratha, as per Mahapatra, a younger contemporary of Gadadhara Rajaguru of the same village was compiling Dharmasastras in

competition with the smrti writer Gadadhara. He was the author of Smrti Prakasa, Nyaya prakasa, Mimansa prakasa, Bhubanesvari prakasa, Mandalaprakasa, etc.

Raghunatha Dasa was the author of Bhatitakavyam or Bhati Kavya tika, Utpatatarangini (1730 A.D) and Kalanirnaya besides being the author of some of the Oriya works. Mahapatra has placed him before 1728 A.D or the first part of the 18th Century A.D which falls during the reign of either Gopinatha Deva (1720-1727 A.D) or Ramachandra Deva 2nd (1727-1736 A.D) after calculating the date of copy of the Manuscript. This date according to Mahapatra is the date of copy of the Manuscript, and according to him it falls on the 4th Anka or 3rd regnal year of Ramachandra Deva, the king of Khurda (D.C.S.M.O., vol.I, Smrti Ms.P.16). Mahapatra mentions that his Kalanirnaya was written in imitation of the Kalasara of Gadadhara. He was also the author of Vrtavali, Raghuvamsatika, Advanirnaya, Nyayaratnavali, Amarakosatika and Sahityabhushanam (1715 A.D). Visvambhara Misra was the author of Smrti dipika. He is placed latest by 1700 A.D as calculated by Mahapatra. Probably his son was Jajna Misra, author of Jyotischintamani or Ratnapanchaka (Mahapatra; 1963:XLII). We are inclined to place him in the 1st half of the 18th Century A.D as Mahapatra has not provided any date for him.

Vipra Nimadeva wrote the Sarvabodhini commentary on Surya Siddhanta in 1721 A.D., which was calculated by Mahapatra. It indicates that 'the author was flourishing during the rule of Gopinatha Deva (1720-1727 A.D) the ruler of Khurda.

Dhananjaya Acharya, the author of Palaka Panjika and Jatakachandrodaya was dated by Mahapatra to 1733 A.D. As such, he was flourishing in the first half of the 18th Century A.D calculated by Mahapatra, following the rule of Ramachandra Deva II (1727-1736 A.D) the rule of Khurda.

Ramachandra Khadgaraya, the author of Alankara Chintamani, was the son of Gadadhara Rajaguru. Mahapatra points out that though he was a Brahmana by caste the military title conferred on him seems incongruous. He concludes that it might be the result of some heroic deed by Kamala Lochana. Probably Kamala Lochana flourished towards the fag end of the rule of Harekrushna Deva or his successor Gopinatha Deva (1720-1727 A.D). It is because Harekrshna Deva was a contemporary of Kamala Lochana's grandfather Nilambara Rajaguru.

Vasudeva Praharaja was a man of Athagada kingdom of the Ganjam district. He was the author of a famous Mahakavya named Raghavayadaviya written in imitation of Raghavapandaviyam of Kaviraja Suri. Since this poet was a contemporary of Visvanatha Pattajoshi, Mahapatra probably did not specifically noted him flourishing during the reign of Gajapati Ramachandra Deva II (1727-1736 A.D). This poet has also authored 'Vasuprakriya' a Sanskrit grammar.

Visvanatha Pattajoshi was the Rajguru of Gajapati Ramachandra Deva II (1727-1736 A.D) and his son Gajapati Virakesari deva I (1737-1793 A.D). He belonged to the village Vira Narasimhapura near Sakhigopal and the author of many works not available yet.

Chayani Chandrasekhara Rayaguru was the author of Madhuranirudhanatakam. He was also known as Chandu Rayaguru and he caused the release of Raghuji Bhonsala by displaying his mastery over eighteen branches of learning. Mahapatra noted that he flourished in the first half of the 18$^{th}$ Century A.D during the reign of Virakesari Deva I (1737-1793 A.D). He was the brother of Visvanath Pattajoshi mentioned above.

Brajasundar Pattanaik was the author of Sulochanamadhavakavyam or Madhaviya Charitam. The poet was the father of Chakrapani Pattanayak. Mahapatra taking into consideration the date of the completion of Charkapani's

work 'Gundicha Champu' (1778 A.D) places his father during the reign of Birakesari Deva I (1737-1793 A.D) to the first half of the 18th Century A.D. This interpretation of Mahapatra has set aside the conclusion of Mm. H.P.Sastri, the well-known scholar of the Asiatic Society of Bengal. Shastri believed that the patron of Brajasundar was Anangabhima Deva-I (1190-1198 A.D) of the Ganga dynasty. But a painstaking search by Mahapatra has shown that this Anangabhima was the son of Vasudeva. The Gangavamsanucharita Champu (1760-1765 A.D) by Vasudeva Ratha Samayaji, was patronized by the same king. Mahapatra has concluded with the historical evidence that the Ganga kings of the Khemundi kingdom had their capital at Gudari Kataka having their hereditary title of Anangabhimadeva. In order to confirm his findings about the patron of Brajasundar, Mahapatra referred to Krshna keli tarangini an oriya work by Purushottama Anangabhimadeva, the son of Vasudeva who ruled from 1728-1766 A.D. Brajasundar also wrote another work known as Netrasatakam.

Vakravak Chakrapani Pattanaik was the author of Katakshasatakam, Gundichachampu and some other works not known so far. He was flourishing during the rule of Virakesari Deva I (1737-1793 A.D) the ruler of the Khurda dynasty. His Gundicha Champu was completed on 16th October 1778 A.D. He was a ready wit and Mahapatra regrets that none of the works of this poet has been brought to light through publication.

Kaviraja Bhagavan Ratha also known as Kaviraja Bhagavan Brahma was the author of Gundichotsavavarnanam and Mrgaya Champu. He flourished, as per K.N.Mahapatra in the middle of 18th Century A.D. Thus he might be composing his works during the reign of Virakesari Deva I (1737-1793 A.D) and a commentary was written on his former work.

Kaviratna Harisevaka Samantaraya was the author of Vaisnavallhadinitika on the Govindalilamrtam. This poet flourished during the

rule of Purushottama and Pitambara Bhimadeva, the ruler of Vijayanagara of the Ganjam district belonging to the Ganga dynasty. Purushottama Bhimadeva's rule was calculated by Mahapatra with the help of a copper plate grant on the date of an eclipse of the moon on a fullmoon day. This was almost corroborated by L.D.S.Pillai with a slight deviation of the tithi. Purushottama Bhimadeva was ruling between 1728-1776 A.D as calculated by Mahapatra. The 'Govindalilamrtam' was written by Krsna Dasa Kaviraja, a most popular Vaisnava Kavya of Bengal having wide circulation. Mahapatra was happy to find an Oriya scholar writing the first commentary on a Bengali Vaisnava kavya.

Rajaguru Vasudeva Ratha Somayaji was the author of Gangavamsanucharitam, a Champu Kavya. Various reputed scholars like Mm. H.P.Sastri, R. Subbarao, G.Rama Das, B.Seshagiri Rao and L.N.Harichandan Jagaddva have referred to this work. But they did not attempt to fix the date of this author and K.N.Mahapatra satisfactorily fixed the date of composition of the Kavya bringing out its real historical value. The patron of the poet was Ananda Rama Raja. Mahapatra has shown that this king died in 1760 A.D. The second Rama Raja made some presents to this author. Further, he states that the work is the source of history relating to the Gangas, particularly the Gudari Kataka branch of the Ganga family. This author was a descendant of that family, though his record of the earlier Ganga kings found by Mahapatra to be erroneous. Going through the text Mahapatra traced the places geographically situated in northern and southern Orissa as well as the sacred places, important places, land and sea routes and the crossing of the chilka lake by boat. Concluding his observation Mahapatra has said that "On the whole this Champu Kavya can safely be utilized as an important source of information for the history and geography of Orissa during the 18th Century A.D."

Kaviraja Harekrshna Purohita was the author of Radhavilasa Mahakavyam written on the model of the Naisadha Mahakavyam. In order to

fix the date of the poet Mahapatra took the help of a translation of Arsa or Valmiki Ramayana made by Krshnachandra Rajendra, the Raja of Chikiti. In this translation work, it is mentioned that the poet Harekrshna Purohita helped the king in his translation proving their contemporaneity as well as the king's patronization of the poet. The dates fixed by Mahapatra on the basis of two grants made by Rajendra Deva comes out to be 55$^{th}$ and 58$^{th}$ Anka year of Virakesari Deva falling in 1781 and 1783 A.D respectively. On this basis Mahapatra fixed the date of Harekrushna Purohita, particularly the completion of the work near about 1780 A.D.

Mahamahopadhyaya Narahari Panda of the mid eighteenth century A.D. was the author of two commentaries made on Mrchhakatikam and Meghadutam respectively. The commentary on Meghadutam is known by Brahmaprakasika as shown by Mahapatra. Further, he has noted that this commentary equates the cloud with Lord Jagannatha who has been fulfilling the eternal human desire for the four vargas namely Dharma, Artha, Kama and Moksha. This new interpretation was important on the Meghaduta of Kalidasa.

Kavibhushana Gobinda Samantaraya is the author of Surisarvasvam composed in the year 1778 A.D in two parts as per the calculation of K.N.Mahapatra. Further, another work named Samrdha Madhava Natakam was noticed by Mm. H.P.Shastri published by the Asiatic Society of Bengal. But Mahapatra calculated the date of this poet to the middle of the 18$^{th}$ Century A.D when Virakesari Deva I (1737-1793 A.D) was ruling in Khurda. This work was written in imitation of 'Vidagdha Madhava' by Rupa Gosvami indicating the strong bias of the poet for the Gaudiya school of Vaisnavism as per the painstaking revealation by Mahapatra. He has provided the geneology of this Smrti writer of Orissa. From him was concluded the long run of Smrti authors from the Ganga period (Mahapatra; 1958:XLIII-XLIV).

Kavichandra Kamalalochana Khadgaraya was the author of Sangita Chintamani and Gita Mukunda. This was revealed by Dr. Karambelkar, who pleaded his Bengal origin. But Mahapatra going through the last verse of Sangita Chintamani has shown that he is the grandson of Kavibhusan Govinda Samantaraya noted above. He was also the author of two more works such as Vrajayuvavilasa and Bhagavadllila Chintamani as revealed by Mahapatra. These are two more works discovered from Puri and Jagannath Vidyadharpur near Sakhigopal. Bhagavadllila Chintamani is a commentary on the Srimad Bhagavata. This poet was flourishing in the kingdom of Banki during the last decades of the 18th Century A.D as per the conclusion reached by Mahapatra. To find out the reason of the discovery of Kamalalochana's works in the Bhonsale Raj family of Nagpur was due to the connection of the Totagopinatha Matha at Puri with the Bhonsale Raj family of Nagpur who were favourably disposed towards the Gaudiya school of Vaisnavism. Mahapatra refers to two sanands in the possession of Totagopinath Matha at Puri. The first sanand was granted to Vasudeva Gosvami by Janoji to collect taxes from Gadajat Mahals (priencely states) and the second was granted by Raghavji to Vrajadeva Gosvami son of Vasudeva Gosvami in the year 1788-1789 A.D. Both Vasudeva Gosvami and Vraja Deva Gosvami were respectively the mantragurus of Virakesari Deva (1737-1793 A.D) and Divyasimha Deva (1793-1798 A.D) the rulers of Khurda (Mahapatra; 1960:CLXXXIX-CXC). Mahapatra after providing the above historical datas also notes that Kamalalochana had established his connection with the royal court at Khurda since he was honoured with the Kavichandra title which the ruler of Khurda used to confer on talented scholars. In conclusion Mahapatra mentions that Kamalalochana was an Oriya Brahmin of the Bharadvaja Gotra. He was a court poet of the Raja of Khurda and by his help he was able to get the patronage of the Bhonsale Raja of Nagpur sometime before 1803 A.D., the date of British occupation of Orissa.

Ramachandra Misra was the author of Buddhanandini tika on the Sahrdayananda Mahakavyam of Krsnananda Sandhivigrahika Mahapatra. His grandson spoke elaborately on him. He was assigned to the last quarter of the 17$^{th}$ Century A.D by Mahapatra referring to the date of 1720-1740 A.D as the date of Krsna Misra.

Mahamahopadhyaya Krshna Misra son of Paramananda and grandson of Ramachandra was the author of Sudhakara or Alankara Sudhakara tika a commentary on Sahitya Ratnakara, Kalasarvasvam and Krshna Misra Prakriya. Besides, Mahapatra states that he was the author of Suddhisarvasvam, Vidyapaddhati (a work on Tantra) and Naksatra-chudamani. Mahapatra showing his acumen as a master historian has placed Krsna Misra after Raghunath Nayaka, the king of Tanjore (1614-1632 A.D) during whose reign the work was composed. Further Mahapatra has shown that this poet was living after Gadadhara Rajguru (1700-1720 A.D) since he has quoted from his works like Diksasara and Yogasara in his Kalasarvasvam. Fixing his date Mahapatra places him in the second quarter of the 18$^{th}$ Century A.D. and believed that the Mahamahopadhyaya title of Krshna Misra was conferred on him by the king Virakesari Deva (1737-1793 A.D) of Khurda. He was also the author of Vaisnava Sarvasva. His work Kalasarvasva throws light on Radha-Krshna worship in Orissa. He was also proficient in Jyotisha, Patiganita and Vijaganita which are known from his Kalasarvasva (Mahapatra; 1963:XLIII).

Lakshmana Bhatta was the author of the Rasikarangada commentary on the Gitagovinda and Srikrshnalilamrtam, a Kavya in Oriya. Since Mahapatra has provided the date of composition of both the works in 1742 and 1778 A.D respectively he might be placed in the second third quarter of the 18$^{th}$ Century A.D.

Gajapati Jagannatha Narayana Deva, the king of Paralakhemudi (1718-1767 A.D) is noted as the author of Sangitanarayana, Ayurdaya Kaumudi,

Kavikanthahara and Alankara Chandrika along with Oriya works like Navabrundabana-chandra Vihara and Prabhavati Parinaya. But in fact the real author of Sangitanarayana was Kaviratna Purushottama Misra and Kavikanthahara (composed in 1760 A.D) was that of Lokanatha Tripathi. However, after revealing the real authors of these works Mahapatra has also calculated the dates of the Oriya works to be in between 1766-1767 with the help of Indian Ephimeris.

Kavibhusana Gopinatha Patra enriched the Alankara literature with his work Kavichintamani and Rama Vihara, a kavya. Both these works are dated by Mahapatra before 1763 and 1764 A.D.

Kaviratna-Purohita Sadasiva Udgata was the author of Pramudita Govinda Natakam and K.N.Mahapatra has tentatively assigned it to the 18$^{th}$ Century A.D.

Kavivara Nilakantha Misra was the author of Bhanjamahodayam, a historical drama. Mahapatra has fixed the date of the work in the last decade of the 18$^{th}$ Century A.D. The work mentions the defeat of Raja Rama Pandita, the Marahatta Subedar of Orissa (1778-1782 A.D) by the king of Barma. A vivid picture of rivers, mountains temples, castles and aboriginal people of the state are found recorded in this work as shown by Mahapatra after examination of the work.

Raja Yadunatha Simha Samanta of the Tunga royal family of Tigiria authored Abhinava Darpana Prakasa. This work has discussed classical Odisi dance and music. Mahapatra has placed this author to the first quarter of the 18$^{th}$ Century A.D.

Gopinatha Misra was the author of a commentary named Darpanaprabha on the Sahitya Darpana of Visvanatha Kaviraja. Although his work was noticed by Mahapatra no date has been provided to the author by him.

Lokanath Dikshita, a disciple of Gopinath Misra noted above, was the writer of a commentary called Prabhasphurtti on Sahitya Darpana after consulting Sahityaprabha of his preceptor Gopinatha Misra. Mahapatra has identified him with Lokanatha Rayaguru. Mahapatra and further notes that this poet might be the author of a commentary on Sakuntala Natakam. This learned author was quoted by Nilakantha Mahapatra the author of Srngarabichi and Sivastakam.

Nilakantha Mahapatra of Narasimhapur Sasana was the author of Srngarabichi, Sambodhana Satakam and Sivastakam, besides other works. Mahapatra has assigned him to the last quarter of the 18th Century.

Ramachandra Sarma was the author of Kalavati, a commentary on Kavyaprakasha. He is known from his work as Kavichakravartti, Mahapatra identified him with the father of Kavibhushana Gobinda Samantaraya.

Mahapatra has noted one Kavichandra Pitambara Misra whose work on Chandi was commented upon by a Tattvartha Dipika. His other works were Gundicha-Champu, Narayana Satakatika, Jatakalankaratika and Ramavirudavali, noted by W.W.Hunter. Mahapatra has assigned him to the 18th Century A.D.

Nilambara Acharya was the author of Chandanayatra Champu of this period.

During the rule of the British period, some Sanskrit scholars flourished. Mahapatra has painstakingly brought them to light with their work. They are as per Mahapatra Narasimha Dasa, the author of Godarangavilasa and Abhinava Jagannatha Prastava which gives some historical facts about Asika. Damodara Simha the author of Utkantha Malika, Gangadhara Simha the author of Nrsimhasatakam, Hari Sarma the author of Madhavacharitachampu; Bhubanesvara Misra Badapanda the author of Ananda Damodara Champu

and Kavichandra Bhuvanesvara Ratha the author of Rukminiparinaya Mahakavyam.

Mahapatra has recorded about one Smrti writer named Vasudeva Tripathy. He was the author of Prayaschita Vilochana. Tradition recorded by Mahapatra places him to the Balasore area.

K.N.Mahapatra records about Murari Misra, the author of Prayaschita Manohara. His date has been fixed by him to that of 1500 A.D.

The Smrti writer Maguni Misra was flourishing at the end of 17th Century A.D according to Mahapatra. He was the author of a work containing subjects on Pratistha, Saivapadhati, Pratisthasara, Pratisthasarapaddhati and Pratisthapanchaka were noticed by Mahapatra in different places of Puri District. (Mahapatra; 1958:XXXIX-XL).

Krshna Dasa a Smrti writer was the author of Nityachara Paddhati or Nityacharakramasuchika and Nityachara prakaranam. Mahapatra could not trace anything about his family or time.

Gopala Nanda was the author of the Smrti work Nityachara paddhati, Mahapatra has tentatively placed his date in the second half of the 17th Century A.D.

Gopinatha Pattanaik was the author of sudrahnikapaddhati, Mahapatra finds his father to be the minister of Mukunda Deva I (1656-1693 A.D) and assigns the writer to the first quarters of the 18th Century A.D.

Gopinatha Vajapeyi, a Smrti writer was flourishing during the rule of Gajapati Ramachandra Deva II (1727-1736 A.D), the Raja of Khurda as fixed by Mahapatra. Though Mahapatra has not mentioned or commented on, yet he has noted the work Pandit Sarvasvam while fixing the date of Gopinatha. We

do not know exactly why he has refrained from writing this (Mahapatra; 1958:XLI).

Yogi Praharaja Mahapatra was the author of Samksipta Smrti Darpana. Mahapatra examined it in 1944-45 in the Nandapur State (Koraput). He was also the author of Vaidyahrdayananda and flourished there when Vikrama Deva (1758-1781 A.D) was its ruler. Mahapatra has fixed the date of Yogi Praharaja in the middle of the 18$^{th}$ Century A.D.

Continuing these achievements he was assessed by the famous literator Dr. Mayadhar Mansingh as the 'Lord of Manuscripts'. Mahapatra exclaimed once that 'no one could recognize the lord of stones'.



# K.N.MAHAPATRA, THE ARCHAEOLOGIST

From the heap of manuscripts Sri K.N.Mahapatra started his journey to the domain of archaeology although he did not give up his control over the palm leaf manuscripts after being placed in charge of the Superintendent of Museum. He joined the post on 7.2.1962 A.D. During that period the Museum and Archaeology both were functioning under the Museum establishment. This situation enlarged the activities of Mahapatra into a greater field. The first archaeologicial work done by Mahapatra in this capacity during 1962 A.D was to conserve three notable temples, namely – Gatesvara temple of Algum near Sakhigopal, the Vahirangesvara temple on the foot hills of Dhauli overlooking the Daya river and the Satrughnesvara temple in front of Ramesvara temple situated on the gateway to old Bhubaneswar. Due to his persistant efforts the Bharateswar and Laksmanesvara temples were also conserved.

Government of India initiated Museum camps with a view to educate and enrich the knowledge of the personnel in this line as well as archaeology which is closely allied with Museum. The first such camp was organized at Madras (now Chennai) in between 1st November 1963 to 18th November 1963. The article presented by K.N.Mahapatra was "Religion of Orissa as depicted in the cave and Temple sculptures of Orissa" in the archaeological presentation of a seminar where the eminent scholars like A.Nilakantha Shastri Sivarama Murty, T.N.Ramachandran, Dr. Moti Chandra, Dr. Ananda Krishnan and R.Subrahmanyam were taking part in the discussions. Particularly, the advisor of the government of India Dr. Grace Morley on the Museum and Archaeology congratulated Mahapatra in the meeting. Dr. M.P.Dash also attended this camp as an associate of Mahapatra.

K.N.Mahapatra joined the Orissa State Archaeology as its Superintendent in the month of February 1965. His attention was on the conservation of temples. During his service career, either in Kalahandi or under the Orissa Government he has conserved fifteen temples, one Musjid, two forts, took part in the excavation of two forts, conserved two caves and caused protection and conservation of the hypothermal temple of the 64 Yogini at Hirapur to his credit. A list of the same is;

| | | |
|---|---|---|
| 1. | Gatesvara Temple | Algum. |
| 2. | Vahirangesvara Temple | Dhauli hills. |
| 3. | Sankatesvara Temple | Dhauli hills. |
| 4. | Satrughnesvara Temple | Bhubanesvar. |
| 5. | Bharatesvara Temple | Bhubanesvar. |
| 6. | Lakshmanesvara Temple | Bhubanesvar. |
| 7. | Suksmesvara Temple | Bhubanesvar. |
| 8. | Bhimesvara Temple | Bhubanesvar. |
| 9. | Bibhishanesvara Temple | Bhubanesvar. |
| 10. | Mohini Temple | Bhubanesvar. |
| 11. | Ambika Temple | Kenduli. |
| 12. | Paschimesvara Temple | Kandarpur. |
| 13. | Nilakanthesvara Temple | Gunupur. |
| 14. | Mallikesvara Temple | Gunupur. |
| 15. | Kichakesvari Temple | Khiching. |
| 16. | Sahi Masjid | Cuttack. |
| 17. | Ganja Fort – conserved. | Ganjam. |
| 18. | Belkhandi – excavated and preserved. | |
| 19. | Sisupalgarh – excavated. | |
| 20. | Tapanggarh – conserved. | |
| 21. | Sukhasana hill caves – conserved. | |
| 22. | Sixtyfour Yogini Temple – conserved by the A.S.I. with his initiative. | |

During this time K.N.Mahapatra tried his best to found a museum at Kenduli, the birth place of Jayadeva. A temple of Ambadevi was built there during the Somavamsi rule. Pandit Nilamani Misra places this temple to the Somavamsi period which goes against the dating of Mahapatra. The temple according to Mahapatra is Chaturatha and Pancharatha in design (Misra, 1983:73). Probably the pitha is square in design and the temple as well as Jagamohana is Pancha-ratha in make. As noted by Mahapatra, most part of the temple was built in big size bricks and a small Siva temple in this place was built in fine grained sandstone. The Ambika temple as per Mahapatra was built with the temple and the Jagamohana standing on a small pitha or base and it faces east and the door-jamb is built in rough sandstone. Mahapatra places the temple at about 1180 or 1190 A.D on the basis of an inscription found recorded below the Navagraha slab. The Chaturatha and Pancharatha mentioned by Mahapatra is not explained by him which seems confusing. With his efforts a Jayadeva memorial hall and a Museum was started at Kenduli. Mahapatra did not confine his work in the conservation of Hindu shrines alone. He looked to the Muslim monuments also. In the year 1964-65 he conserved the Shahi Mosque at Cuttack and arranged excavation at Sisupalgarh. The most important acquisition during this year was the Banpur hoard of bronze images belonging to Vajrayanic Buddhism and Hindu creed although the later was very few. The sculptures were acquired on 14.2.1964 for the Orissa State Museum setting aside the efforts of A.S.I.

The literary creations of Mahapatra during this period were the Khurda Itihasa (1964 A.D) and Sri Jayadeva O Sri Gitagovinda (1965 A.D) in Oriya. The first was an important contribution to the regional history of Orissa which touched the Moghul, Marhatta and the English periods. The book on Sri Gitagovind and its author Jayadeva was a scholarly presentation in which the claim of others on Jayadeva was convincingly refuted and the claim of Orissa was upheld in an analytical and patriotic fervour. Besides, Mahapatra also wrote a critical essay on the poem (Kavya) of 'Haravati' by Ramachandra

Pattanayak who flourished in the 18th Century A.D. The other articles published by him were the ancient monuments around Kenduli, the fate of Lord Jagannatha during the Muhammedan rule, etc. In 1965 A.D., the then Prime Minister, Indira Gandhi visited Orissa State Museum and was impressed by the archaeological collections displayed in the galleries, she enquired about the breakages of few sculptures and when intimated that during their transit to exhibitions abroad in England, those were broken. She told categorically not to send any of the sculptures in original to any other place but to send photographs or if possible models of the same for display. K.N.Mahapatra strictly followed the same during his tenure. With his kin interest he took up excavations and conservation of temples around Kenduli and drawn up a plan for conservation of Nilakanthesvara and Mallikesvara temples at Gunupur in the Koraput district. The 'Gitagovinda Compilation Committee' formed by the Government of Orissa had seen Mahapatra as the Secretary along with others. The aim was to project the Oriya identity of Jayadeva from historical, archaeological, literary and environmental point of view in order to set aside the claim of other states for the nativity of Jayadeva. To collect informations from musical point of view eminent persons like Kalicharan Pattanayak, Minati Misra and others contributed their share for the Orissan origin of Gitagovinda and Jayadeva. K.N.Mahapatra established Jayadeva's nativity for Orissa as a movement in which high officials and politicians were involved being motivated by him. Mahapatra initiated renovation of the Vindu Sarovara tank of Bhubaneswar, which was completed later on by the local Municipality. In the year 1965, the Museum and archaeology were made two independent units such as State Museum and State Archaeology and K.N.Mahapatra was transferred to the State Archaeology Department. The cultural centre at Kenduli was inaugurated in 26th April 1996.

In the year 1968 A.D., K.N.Mahapatra got himself involved in the conservation of Sukshmesvara temple at Bhubaneswar and Ganja fort on the Rishikulya valley as well as repairs in the Shahi Mosque at Cuttack. He retired

from Government service on 1st August 1968, but was soon re-appointed on 7th November 1968. due to the initiative of the then Secretary Aniruddha Das. The car festival sculptures of broken Teligarh fort was brought to the Orissa State Museum by Mahapatra. He was also instrumental in bringing to the Orissa State Museum, the Asanpat Siva Tandava dance containing inscription of Satrubhanja, who was a powerful king of Orissa after Kharavela. Mahapatra conserved the Mohini temple, Sukshmesvara, Bhimesvara and Bibhisanesvara temple prior to his retirement in 4th April 1971 although he was re-appointed on 20.7.1970 A.D for one year. He felt a rude shock on the death of Paramananda Acharya who was his teacher and guide in all the years. So also Pandit Binayaka Misra was his guide in historical and epigraphical angles. During the year 1970, the Director General of Archaeology, Government of India, Dr. B.C.Chhabra visited Orissa and was pleased to see the conserved temples by K.N.Mahapatra. It is a recognition by the Archaeological Department of India for the contribution of Mahapatra towards Archaeology of Orissa during the 1970 A.D. His efforts in the collection of Madhava images, Banpur bronze objects and establishment of a Museum at Kenduli was a patriotic cultural effort unprecedented in Orissa although archaeological pursuits should have been devoid of any bias and patriotism which spoils the archaeological norms.

The literary activity of Mahapatra by this time was crowned with important articles like 'Lingaraja Mandirara Nirmana Kala' (Oriya) i.e. the time of the construction of the Lingaraja temple, 'Gauda king Laksmana Sena' (Oriya), 'Janmejaya' (Oriya), Yajati Kesari (Oriya), 'Bhanja Vamsara' Itihasa (the history of Bhanja dynasty) in Oriya, the time of the construction of 'Dasasvamedha Ghata' (on Vaitarani river at Jajpur) also in Oriya, Tribhuvana Mahadevi the woman ruler in the Oriya magazine 'Jhankara', the Bhanja dynasty of Khiching (Oriya), the Bhanja dynasty of Baud (Oriya), Sakta images in ancient sculptures of Utkal (Oriya), Udyotakesari (Oriya), the 'history of the Chola dynasty' (Oriya), history of the Chedi dynasty (Oriya) and the history of

Sulki dynasty (Oriya), etc. The above articles were the first of its kind and contributed largely to the regional history of Orissa to be referred by the Scholars and the general readers simultaneously.

The Government of Orissa acquired for the Museum the articles used by Mahamahopadhyaya Samanta Chandrasekhara Mahapatra, the great Astrologer of his time in the world from his descendants and the residents of Khandapada. On this occasion Kedarnath Mahapatra delivered his valuable speech on "Samanta Chandrasekhara and the contribution of the Khandapara dynasty to the Oriya and Sanskrit literature of Orissa. His descriptive catalogue of Ganita and Jyotisha, Manuscripts also noted Samanta Chandrasekhara's contribution to Yotisha in Orissa. He finally retired from Government service on 4th April 1971 after a sincere and dutiful service career dedicated to the cause of the history and culture of Orissa his motherland who was so dear to him for the cultural upliftment of which he lead his life.

K.N.Mahapatra's presence in various institutions, committees and capacities was sought for. He was in the Lingaraja temple management committee and Krsna Chandra Gurukul Sanskrit Vidyapitha working committee. In the capacity of a permanent member of the Regional Survey Committee for the Orissa State Archives, Utkala Sahitya Samaja, the manuscript selection committee of Tourism, Sports and Culture of the State, a member of the Committee and Sub-committee of Orissa Sahitya Akademi, Sangita Nataka and Lalitakala Akademies, Manuscript purchases committee and (of the Orissa State Museum) journal publication committee, chief editor of the Gitagovinda compilation committee, member of registered graduate committee of the Utkal University, and the Asiatic Society of Bengal he discharged his duties most efficiently. He was also in touch with the Orissa Research Project started by the Heidelburg Undersity of Germany and helped them with a lot of information.

Mahapatra was honoured by the Orissa Sahitya Akademi, Prajatantra Prachara Samiti during the Visuvamilana occasion, Orissa Cultural Forum and Pathak Sansad. After his demise he was honoured with the Sarala Award Samiti by the Sarala Award. But all these awards seemed to be inadequate to his cultural contributions. All his books are a storehouse of knowledge breaking the old barriers of stereotype ones. He was a serious scholar and one can know it going through all his writings. After his retirement he wrote a few books and articles among which the Jagannatha temples in Eastern India and political history of the Bhaumakara kings C.260-830 A.D. are notable The later was subsequently edited by this author and published from the Kedarnatha Gavesana Pratisthana. The essays written by him were Sri Radha, Ancient Pilgrim's route of Orissa, Sea and sea Voyage in ancient Oriya literature, Study of Oriya literature by the Ranapur Raj family, Sri Rama worship in ancient Utkal, The old inscription of the Vidyadharpur well, Siva and Siva temples of Orissa, Siva in Epigrahic records and Utkalara Rastra Devata Sri Jagannatha (Oriya), which were written during 1973-74 A.D. In the year 1975 he wrote the articles like Commentaries on Sri Gitagovinda, Jayadeva was not a court poet of Laksmana Sena, Various communities and markets during the Ganga period (Oriya), The Ganita Jyotisha studies in ancient Orissa (Oriya), The historical picture of Utkala in the copper plates and inscriptions of Utkala (Oriya), The historical wealth of Algum (Oriya), The description of the car festival of Sri Jagannatha in ancient literature, and Vanibhusana Pandita Kapilesvara (Oriya) are important.

Not only the books and articles stated above, Mahapatra, the archaeologist of the field, conserved the Dhavalesvara temple on the hill of Dhauligiri situated on the south bank of the Daya river as well as the Sankatesvara temple at the foot hills. His survey in the caves situated near Vahirangesvara, Dhavalesvara, Sankatesvara and the old caves existing on the Dhauli hills enabled him to bring out a revised edition of the earlier Tosalira Itihasa (Oriya) changing its name to that of Dhaulira Itihasa (Oriya). Temples

like Varunesvara and a less known temple near the temple locally called 'Charideulia' or a temple having four sikharas were conserved by him. He was taking pleasure in such work and have been doing the same with great enthusiasm and sincerity rarely seen even among the young archaeologists.

In the year 1976 his literary contributions in Oriya were the development of Oriya literature during the Ganga period, the impact of Gitagovinda on Oriya literature, Sasisena and the poet Prataparaya, the historical wealth of the river Prachi, the description of Odisi dance in the ancient Oriya literature and the impact of paintings on the Oriya poems. The English article published by him in this year was 'Jagannatha Puri as a centre of culture through the ages'. In 1977 his contributions were signification of Sashanka and Chandra in Ekamra Purana (presented in the Orissa History Congress (1977 A.D) at Berhampur. The Antiquities of Kalahandi and temples of Bhubaneswar were the two articles in English and a talk, relating to the 'Historical wealth of Kosala' was delivered at the Titlagarh College, Bolangir. Even he wrote a few articles for the Encyclopedia of Indian Literature sponsored by the Central Sahitya Akademi. His attempt to write his life history under the caption of 'Pothi O Pathara' (Manuscripts and Stones) in Oriya did not proceed much. In the year 1978 he compiled the 'orders of the king of Puri' on the temple administration under the heading 'Chhamu Citau' the letters of the king. The year 1979 had seen Mahapatra discussing on the article of Herman Kulke at Vani Vihar and presented a paper on "The art of war and the forts during the Ganga period" in Orissa at the seminar on Martial Traditions of Orissa. In this year he wrote the articles in Oriya like 'Dinakrusna Dasa the Musico literatier', Gopi bhasa and the poet Danai Dasa, Dinakrsna Dasa, the poet of Rasakallola and the great battles of the history of Orissa. In 1981 he wrote an article which goes by the name of 'Contribution of Orissa to Sanskrit literature and he wrote a book of about 300 pages on the identity of Orissan poets. The last article he presented was "Impact of Saivism on the society of Orissa" in the seminar on the "Impact of Religion on Society" organized by the noted historian Dr.

B.C.Ray. To the last days, when he breathed his last on 20.4.1981, he was contributing to the cause of history and left an indelible mark of his own in throwing light on literary, archaeological and history proper for clear and chronological understanding of the run of events. This great and unassertive son of Orissa provided a base for the future devoted students and patriotic researchers to rise and glorify the face of Orissa.



# K.N.MAHAPATRA IDENTIFIER OF JAYADEVA AS AN ORIYA POET

The best contribution of K.N.Mahapatra was the book 'Sri Jayadeva O Sri Gitagovinda' (Oriya). Mahapatra spent about thirty years to complete this book with thorough research and his revealing exposition of the impact of Gitagovinda on the Indian literature. The historical, religious, literary, emotion of love and musical excellence in Gitagovinda pervaded the Sanskrit and regional literatures in India. Mahapatra has shown how Gitagovinda inspired paintings sculptures, tunes and secondary tunes, metre and musical air in various parts of India and particularly in Orissa with his insight on a comparative basis. The imitations of the Gitagovinda and composition of poems incorporating the elements treated in that Mahakavya were dealt with by subsequent poets and commentators. Mahapatra analysed those subjects elaborately citing examples from the later poets and authors in Orissa. The illustrated palm-leaf manuscripts of Orissa incorporated many themes in which dominant characters were Krsna and Radha or the love play of his creed exemplified in Usa-Anirudha Nataka, etc.

Sri K.N.Mahapatra in his book 'Sri Jayadeva and Sri Gitagovinda' has found out many Jayadevas either earlier or later than Jayadeva the composer of Gitagovinda. Pandit Nilamani Misra has provided the names of Jayadeva the Grammarian, the rhetorician, the dramatist, the composer of Piyusha Lahari Natika (the four act play) and the commentators (Misra; 1983:85). But the names of many Jayadevas dealt by Mahapatra were based on epigraphy and manuscript sources. His epigraphic references of Jayadevas prior to Jayadeva, the composer of Gitagovinda came from old Jaina epigrahs i.e. the collection of Jaina inscriptions Vol.II, pp.21 and 35 (Mahapatra; 1973:40). The second

Jayadeva of Lichhavi dynasty who flourished in Harsha Era 153 equivalent to 759 A.D as recorded in an epigrah referred to is found in the Indian Antiquary Vol.IX (1880, p.181). The manuscript sources tapped by Mahapatra were the 'Subhasita Ratnakosa' compiled by Pandit Vidyakara in C.1150 A.D. The 'Subhasita Ratnakosa' edited and published by D.D.Kosambi and V.V.Gokhle in which two slokas (stanzas) contain the name of Jayadeva (i.e. in the 240th and 1568 verses). The second verse was found in Saduktikarnamrta of Sridhara Das and it goes to prove that it was composed by Jayadeva, the poet of Gitagovinda. One Kavindra Jayadeva, the son of Mahadeva and Sumitra was the composer of the drama 'Prasanna Raghavam' and 'Chandraloka'; a work on science of the figure of speech (=Alankara Shastra).

Jayadeva the poet of Gitagovinda became famous during the Ganga period in Orissa. He was not only a poet of eminence in Orissa but his outstanding composition spread India wide for which his life and commentaries on his work, the Gitagovinda, were finding place on the regional literatures of India. Mahapatra brought those references through his research and wreathed them in his work Sri Jayadeva and Sri Gitagovinda. It will not be out of place to hint those works here. The Bhaktamala of Chandra Dutta in Sanskrit incorporated stories of Jayadeva. Although the stories about Jayadeva does not contain historical truths and it was unbecoming of Mahapatra to note them in this research based work yet he has tried to show that the popularity of Gitagovinda attracted authors beyond Orissa to incorporate stories about him so that the divine grace on him and the Vaisnava religious poem Gitagovinda could influence people and the creed. In this connection the pilgrimage of Jayadeva and Padmavati to Vrndavana has found inroad to Chandra Dutta's "Bhaktamala". So Mahapatra has not refrained himself to incorporate those on this work of the Pandit of Mithila to prove Jayadeva's popularity arising out of the composition of the Gitagovinda. Among other works the saint Nabhaji Gosvami wrote a popular work named "Bhaktamala". Following him Priya Dasa of Vrndavana wrote a commentary in 1712 A.D on the same Bhaktamala. The

life of Jayadeva is also found mention in the same. Mahapatra has not come across the visit of Jayadeva to Vrndavana and has reached the conclusion that the story of Jayadeva in the work of Priya Dasa was the later part of the first half of post 18$^{th}$ century A.D. In his view the last life of Jayadeva and Padmavati was spent in Kenduvilva and Sriksetra and Mahapatra has recorded the same. He has further noted that the Bhaktamala of Priya Dasa was written in Vrajabhasa. Probably the mention of this visit of Jayadeva and Padmavati to Vrndavana recorded by Chandra Dutta was an incorporation after the eighteenth century A.D., after Priya Dasa composed the work. The Marahatti poet Mahipati wrote his 'Bhakta Vijaya' work in 1762 A.D in which the story of Jayadeva according to his conception was recorded after going through Nabha Dasa's Bhaktamala. Kedarnatha Mahapatra has not failed to record the date of its composition as a meticulous historian. Even the story of the comparison of Gitagovinda by Jayadeva and the Gitagovinda of the king was shown by him. This story has come from the Madalapanji which records about the order of Prataprudra to sing Gitagovind composed by Purushottama Deva, the Suryavamsi king of Orissa. But the Gitagovind of Purushottama was adjudged inferior to that of Jayadeva. So a number of twenty four stanzas from his work were incorporated in the Gitagovinda of Jayadeva in order to please the king. Since, Prataprudra Deva was ruling between 1497-1533 A.D the interpolations were made during that period and those stanzas were composed in between 1467-1497 A.D in the ruling period of Purushottama Deva.

The Bengali 'Bhaktamala' composed by Srikrsna Dasa was, as per Mahapatra, belonged to the second half of the 18$^{th}$ century A.D. This work also mentions the visit to Vrndavana by Jayadeva, who died there after which the king of Jeypore took away the idol of Radha-Madhava and worshipped it at a place named Ghati where it is being seen worshipped now a days. Mahapatra has further noted that the Dardhyatabhakti Rasamrta by Rama Dasa was composed in imitation of Bhaktamala by Krsna Dasa. It is shown that Jayadeva's life story and his Vaisnava or Krsna-Radha worship made

him one of the foremost saints and many numbers or traditional stories relating to him developed from time to time by various saint poets and those have been noted above beginning from Chandra Dutta to that of Rama Dasa in a chain, Sri K.N.Mahapatra has brought out four salient features of the life story of Jayadeva which were historically analysed by him. These features were (1) the marriage of Jayadeva with Padmavati at Sriksetra, (2) the composition of Gitagovinda by Jayadeva at Sriksetra, (3) the daily recitation of Gitagovinda in the Jagannatha temple, and (4) the composition of another Gitagovinda by the king of Orissa.

Sri Mahapatra tried to justiry the composition of the Gitagovinda in the Jagannatha temple at Puri citing the traditional authors like Bhavabhuti and Mahakavi Murari who have composed their works in the temple and on the occasion of festival respectively. Further, he has cited examples from the Utkala Khanda of Skandapurana that Sriksetra is Dasavatara Ksetra (the place of ten incarnations) and Jagannatha was known in the name of Jagadisa. The Sangraha Dipika commentary has narrated the name of Jagadisa as Jagannatha. Moreover Mahapatra has shown that Sri Gitagovinda is a religious text and Sri Jayadeva has tried his best to make it so with the epithets used in the Gitagovinda mentioning that the songs of this poem are Subhaprada (auspicious), Yasaskara (creditable), Sukrtodaya Karaka (generator of pious deeds), Sata Mangala Vidhayaka (the bestower of hundreds of welfare deeds), Kalikalusanasana (the destroyer of the sins of Kaliage), Kaliyuga Charita durita nasi (the destroyer of the sinful nature of Kaliage), Haricharana Smarana mrtanirmita kalikalusa jvara khandana (the destroyer of the fever of sins belonging to Kali (age) by remembering the nectar like fact of Hari), and Sri Hari bhakti vardhaka (the developer of the devotion to Sri Hari). In the days of Jayadeva, Jagannatha a form of Narayana was worshipped along with Laksmi as was done by the Srivaisnavas who were worshipping Laksmi – Narayana. Mahapatra has shown that Jayadeva has offered his devotion to these two deities in describing Jagannatha as Sritakamala kucha mandala, Srimukha

Chandra chakora, and Padma payodharatati parilambha lagna kasmira mudrita Mura Madhusudanasya in the Gitagovinda. Nimbarka the preceptor of Jayadeva and the worshipper of Srikrsna has coined his lord as Ramapati, Sripati and Rama manasa hamsa being influenced by the time although he has styled Sri Radha as the love striken left side roming of Srikrsna. But Jayadeva according to Mahapatra, preached his religious principles with Sri Radha-Krsna's love play.

The Gitagovinda after its composition augmented Krsna worship and recitation of the poem before Lord Jagannatha. But Mahapatra has traced the development of Krsna worship and in course of time gradual change of Jagannatha into Krsna in epigraphic context. He has shown referring Madalapanji that Kavi Narasimha Deva started Gitagovinda service in the temple of Jagannatha. This Narasimha Deva is identified with the Narasimha Deva II (1278-1306 A.D). But during the rule of Prataparudra Deva the king promulgated another order in his fourth Anka year (i.e. in 1500 A.D) to the singing pattern of Gitagovinda in the Jagannatha temple. But there is a controversy regarding the interpretation of Badathakura in the inscription. Though Mahapatra has accepted the reading and interpretation of R.L.Mitra incorporated in his Antiquities of Orissa, Vol.II, p.165, Appendix yet the other view identified Badathakura with Purushottama Deva the father of Prataparudra Deva. However, Prataprudra directed which Gitagovinda is to be recited, when, where and by whom in clear terms besides identifying the proper Gitagovinda. This specifically upheld the popularity of Gitagovinda in Orissa and its relation with Jagannatha. Had Jayadeva became a man of other region this speciality would not have accorded to his creation as a national pride. Even the continuance of dance, singers of Vaisnava sects were employed and Jagannatha was identified as Gitagovinda thakura or deity of Gitagovinda. Mahapatra has shown this with his analytical presentation in his valued book Sri Jayadeva and Sri Gitagovinda.

K.N.Mahapatra took up the prayer of ten incarnations (Dasavatara) found included in the Gitagovinda. For the same he has traced the history, archaeology, literary and epigraphy sources in which prior development of Jayadeva's praise for incarnations have been depicted. From Rg-vedic sources the Vamana incarnation of Visnu was referred assiduously. Thereafter Mahapatra explored the Brahmana literatures, Samhitas, epic, Gita and Puranic sources. The Utkala Khanda of Skanda Purana has incorporated the ten incarnations particularly the Buddha incarnation has found mention in Visnu Sahasranama as well as in Agni, Visnu, Varaha and Bhagavata Puranas. Sankaracharya, Mahakavi Ksemendra, Mahakavi Sriharsa have described the ten incarnations to record the Indian and Orissan religious trends which have been wreathed in the book Sri Jayadeva and Sri Gitagovinda. Even Mahapatra has not accepted the view of P.C.Bagchi that "Vaisnavism in Bengal probably made a contribution to the systematization of the theory of Avatara" (Quoted by Mahapatra 1973:100), since it is defective being mixed with Provincialism. Trying to find out epigraphic sources Mahapatra has referred to the Varaha Perumal temple inscription of the 8th Century A.D in which all the ten popular incarnationas were depicted. The inscription is at Mahavalipuram near Chennai (Madras) in Tamil Nadu being the earliest of the kind and has probably inspired Jayadeva to incorporate it in his work.

The inscription notes the Matsya, Kurma, Varaha, Narasimha, vamana, Rama (Parşurama), Rama (Rama Dasarathi), Rama (Balarama), Buddha and Kalki incarnations. Another inscription from Ajmer in Rajasthan mentions the prayer of ten incarnationas of Visnu in ten verses. The inscription was engraved in the 12th Century A.D and the prayer was found in the first canto of a poem (Kavya) as shown by Mahapatra. Again he writes that by analyzing the prayers of dasavatara from this inscription it is known that Sri Krsna is mentioned as the 8th incarnation in the above quoted source. Jayadeva, according to Mahapatra, adopted the preaching of Bhagavata in which Krsna was taken

as the creator of incarnations and placed Balarama as the 8th incarnation among the ten incarnations. Inscriptions of Orissa prior to Jayadeva also bear evidences of incarnations. The vassal king Lokavigraha has worshipped Jayavaraha and donated a village in 602 A.D. In the 7th Century A.D., Somadatta the ruler of Dandabhukti in a copper plate has recorded the Varaha incarnation of Visnu and has narrated to have upheld the earth. The Nala king Skandavarman of Podagarh in Koraput district had built a temple for Vasudeva (Krsna). The Sailodbhava king Dharmaraja in his copper plate has described the Trivikrama (Vamana) incarnation. Madhyamaraja of this dynasty in his Tikkali plate has noted about the Trivikrama incarnation who has destroyed Vali. The Laksmana temple inscription of Valarajuna of the Pandu or Soma dynasty, the incarnations like Nrsimha, Krsna (the destroyer of Kamsa), Balarama and Kalki have been depicted. In this brick built temple the images of all the ten incarnations have been depicted at Binitapur or Binka. In the copper plate grant made by Yayati mention is made of Rama the conquerer of land up to Setubandha. The Brahmesvara temple inscription of Udyota Kesari has compared his ancestor Dharmaratha with Parasurama. In this inscription the Kurma or tortoise incarnation is shown to have become unable to carry the load of the earth. During the rule of Chodaganga Deva temples for Kurma and Narasimha incarnations were built and the Skanda Purana recorded Sriksetra or Puri as the Dasavatara Ksetra. The Svetaka branch of the Gangas established Matsya (fish) incarnation and Svetaksya Madhava temples at Puri. So Mahapatra argued effectively to prove that Bagchi's claim of Bengal as a pre-eminent area for the cults of incarnations prior to the Muslim invasion of Bengal is not tenable. A temple for Narasimha was built at Puri prior to the Ganga rule in 1133 A.D and an inscription of Chodaganga was engraved on this temple (Mahapatra, 1973:104).

The sculptural references provided by Mahapatra depicting the incarnations include the Laksmanesvara Siva temple of Sripura, the then capital of Balarajuna the early Somavamsi (or Panduvamsi) king. The stone

door jamb of this brick temple contain ten incarnations carved on both its sides. Tel river valley contain two broken Visnu temples. In these temples two broken Visnu images having ten incarnations carved on the pillars on the right and left are significant. A broken brick temple of Visnu near Ranipur Jharial contained ten incarnations of Visnu placed on the body of this temple from which some of these images were subsequently removed by the people. The Nilamadhava temple built by the side of Siddhesvara Siva temple at Gandharadi by Satrubhanja of the Bhanja dynasty contained ten incarnations at different places of this Visnu temple of which some images have been found missing. (Mahapatra, 1973:108). On the broken temple situated to the north of Kapalini (Vaitala) temple were carved ten incarnations out of which only seven are now in extant. In the ruins of Tirthamatha in the Cuttack district belonging to the 8th Century A.D are found a few images of incarnations. The images of ten incarnation in the Prachi river valley have been shown by Mahapatra in the compound of Vamana and Sobhanesvara temples situated near Gokarnesvara temple. Various incarnations are seen to have either been carved or placed being brought from other places. So also he has reported various incarnations from around Kakatpur area of Puri district during his survey of the Prachi valley. The most important centres for these images were attested from the Somesvara and now destroyed Madhava temples. The most important of all the temples that carry the ten incarnations is the Sri Jagannatha temple of Puri. The ten incarnations of Visnu are found carved on the lintel (Patapathara) of the 'Lion's Gate' and on the body of the main temple. After establishing the antiquity of the ten incarnations in Orissa dispelling the views of P.C.Bagchi who has claimed a disillusioned theory of development of incarnations in Bengal prior to the Muhammedan invasion Mahapatra has provided a solid base for Jayadeva who paid his devotion to Krsna in the four lines at the end of the prayer to the ten incarnation, ending 'Dasakrtikrte Krsnaya tu vyam namah'. In this the depth, insight, meticulous assessment of the historian in K.N.Mahapatra is enlivened in the pages of Sri Jayadeva and Sri Gitagovinda.

It is known from the Gitagovinda that Jayadeva in the beginning verses (i.e. the Mangalacharana slokas) has mentioned the love play of Radha and Madhava, a form of Krsna.

"Radhamadhavayo rjayanti yamunakulerahah kelayah"
(1st verse)

Mahapatra tried his best to find out the reason of this attempt of Jayadeva in choosing the name of Madhava from among the thousand names of Visnu to be the hero of his Vaisnava Kavya Sri Gitagovinda. He has reached the conclusion that the poet was a devotee of Madhava in his early life. So he has taken the name of Madhava as the hero of his religious poem. In order to prove this he has traced the historicity of Madhava worship in Orissa. Beginning with the Sailodbhava monarch Madharaja-II, who has equated himself with the God Chakradhara Madhava in the beginning he has shown that other Madhava temples were also built to worship Madhava. This king was contemporary to Harshavardhana and Pulakesin II. The next Madhava image established at Gandharadi temple in the Bauda, Sonepur and Ghumsar area by Satrubhanja, the Bhanja king along with Siddhesvara Siva temple was known as Nilamadhava. This was another Madhava image worshipped long before. In his book Mahapatra mentioned about Santosa Madhava of Vanjuvalka (Vanjulavaka) established in 812 A.D. The Svetaka Ganga king established Lokamadhava Visnu image somewhere near Sanakhemundi. Mahapatra believes that it was established in memory of the Lokamahadevi the queen of Anantavarma and mother of Rajendravarma in 811 A.D. The Cholaganga Madhava established at Rellivalsa situated in the Vijayanagara taluk of Srikakulam district in Andhra was enshrined in a temple built by Cholaganga Deva of the Ganga dynasty. There were four inscriptions engraved therein during 1153, 1159 (2 inscriptions) and 1183 A.D to testify the worship of this deity. Besides the Nilamadhava temple, there was another Nilamadhava temple at Kantilo in the ex-Khandapada estate. Mahapatra had engaged

himself in the intensive survey, excavation and conservation of temples in the Prachi valley after he joined as the Superintendent of the State Archaeology. His depictions of the Madhava establishments and shrines in the Prachi valley incorporated in his book Sri Jayadeva and Sri Gitagovinda serves almost as an archaeological report of his survey and other activities relating to archaeology in that area. Because the Prachi area was close to his residence in Bhubaneswar he tried to study that area in a patriotic zeal. In this context his attempt at first was guided by Prachi Mahatmya which has mentioned about twelve Madhava, twelve Siva (Hara) and twelve Ambika (Durga) images dwelling in that area. His exploration has given identification of about 20 or 24 Madhava images in lieu of 12 stated in the Prachi Mahatmya. These images were located in Niali, Suagapur, Pitapada, Mangala temple, Nilakanthapur, Mudgala, Lataharana, Narua, Nasikesvara , Muktesvara, Gudavanei and Jiyantu villages etc.These Madhava images were studied from the point of their workmanship, pose or mode of depiction, the stones used in their make and the stones or bricks used in the building of their shrines by Mahapatra. To mention the Madhavas incorporated in his book we may point to the lost Madhava temple of Kenduli, A list of the Madhava temples either extant or lost may be given below which have been noted by Mahapatra to have been located near the Prachi river.

| Sl. No. | Madhava temple | Place or location | Extant / lost | Date if any. |
|---|---|---|---|---|
| 1. | M.Temple. | Near Kapilesvara temple | Now lost | |
| 2. | -do- | Near Gokarnesvara temple | -do- | |
| 3. | -do- | At:Antarvedi or Manikarnikatirtha (also Matrukatirtha) | Present with Laksmi | |
| 4. | -do- | At: Niali (Also two other images in the Sobhanesvara temple) | Lost | 1170 A.D. |
| 5. | -do- | At: Suagpur | Lost | |
| 6. | -do- | At:Madhava village (not included in the 12 images of Prachi valley) | Extent | 1190-98A.D. |

| | | | |
|---|---|---|---|
| 7 | -do- | Pitapada village (2 images) | Broken |
| 8. | -do- | Krsnaprasada village near Angesvara temple | Lost |
| 9. | -do- | Near Astaranga road (Prachi Madhava) | Lost |
| 10. | -do- | Chahata near Chaurasi village. | Lost |
| 11. | -do- | In Nibharana village (A new temple built) | Lost |
| 12. | -do- | In Bolara village | Lost |
| 13. | -do- | Somesvara temple on Astaranga-Kakatpur road. | Lost |
| 14. | -do- | Inside the Mangala temple at Kakatpur (19th Century A.D., brought from some other place) | Lost |
| 15. | -do- | Nilakanthapur near Kakatpur. | Temple lost |
| 16. | -do- | Lataharana village (2 Madhava images stationed) | Lost |
| 17. | -do- | Nasikesvara village near Kakatpur | temple Lost |
| 18. | -do- | On the Prachi Mouth (Near Muktesvara temple) | Lost |
| 19. | -do- | Gudabanei near Astaranga. | Lost |
| 20. | -do- | Narua village near Sankaresvara Siva temple. | Lost |
| 21. | -do- (Probable) | Jiyantu village. | Lost |

Similarly Mahapatra has studied Viraja Mahatmya and traced twelve images worshipped on the Vaitarani valley as depicted in its 8th canto. But Mahapatra has not traced the existence of those Madhava images although a list of those images have been provided by him. The list is as follows:

1. Adi Madhava
2. Ananta Madhava
3. Bhoga Madhava
4. Champaka Madhav
5. Rama Madhava
6. Prasanna Madhava
7. Purushottama Madhava
8. Sudarsana Madhava
9. Janardana Madhava
10. Narakantaka Madhava
11. Vasudeva Madhava
12. Govinda Madhava

Mahapatra has concluded that pending archaeological survey of the Vaitarani valley the condition of these Madhava images and their situations have not been ascertained.

Above all Mahapatra indicated about the Madhava worship in Purushottama Ksetra or Puri area. The Nilamadhava image worshipped at Sriksetra or Purushottama Ksetra has found mention in Skanda Purana and Mahapatra has noted the same in his book along with the extract from that Purana. Further elucidating the same he has also given the stanzas quoted from this text in which Madhava was embracing Laxmi in his left arm. However, the survey of other areas besides Prachi valley is left casually eclectical but not thorough.

We can suggest that Madhava worship of Jayadeva was not due to his devotion alone but it is due to the religious atmosphere of Orissa and around his residence that Jayadeva adopted Madhava worship which was an all India Phenomenon as revealed in my article on Madhava worship in Orissa and the Gitagovinda (Dash, 2002:21-25).

The Gitagovinda composed by Jayadeva adopted Radha as the heroine. Why Jayadeva did this was not known. K.N.Mahapatra made a thorough search on the evaluation of Radha in order to prove the gradual development of the popularity of Krsna and his love play to provide psychological satisfaction to the mass and develop a tantric mode in Vaisnavism giving an historical account of the origin and evolution of Radha and her amorous tryst with Krsna K.N.Mahapatra has tried to trace the cult of Radha from the Vedic period. But from the Mahabharat we come across Gopa women only in way of reference. In fact Gopi and Krsna are found mention in Balacharitam of Bhasa composed about 3$^{rd}$ century A.D. Similarly in the first century B.C. Kalidasa in his Meghadutam and Raghuvamsam has mentioned about Gopalakrsna. There is controversy in the date of Kalidasa and he is believed to have flourished in

the $4^{th}$ century A.D during the Gupta rule in India. The direct evidence of amorous gesture of Krsna towards Radha was found in the Gathasapatasati of Hala. Mahapatra has shown that Visnusarma in his Panchatantra noted Krsna having extra-marital love with Radha. He has placed Visnusarma historically in the $6^{th}$ century A.D which seems to be late. But his assessment of Visnusarma the native story writer of Orissa seems to be correct. The present author has also discussed about Visnusarma in order to provide a date bracket of his existence (Dash, 2003:19) Bhatta Narayana, the author of Venisamhara Nataka, was flourishing in Orissa during the $7^{th}$ century A.D and he is said to have popularized the love of Radha and Krsna enacted in the shore of Yamuna. The anthology of satakas written by Sankaracharya (C. $8^{th}$ – $9^{th}$ Century A.D) have depicted Narayana as Radhika-ramana. In the $9^{th}$ century A.D. The famous rhetorian Anandavardhana (860-890 A.D) in his Dhvanyaloka has given the description of discourses between Radha and Krsna. The Kavyamimansa of Rajasekhara (880-920 A.D) the court poet of Rashtrakuta Indra III (915 A.D). made a comparison of the exhaling of Siva and Krsna was treated in his work 'Nala-champu'. Somadeva Suri (959 A.D) in his 'Yasastilaka Champu' has indicated about the extramarital relations of Radha and Narayana. Abhinavagupta (980-1020 A.D) the poet in his Dhvanyaloka, a work on young women of the world, Kuntaka (950-1000 A.D), another rhetorian of the state of Abhinavagupta in his Vakroktijivitam has described the play of Krsna with Radha in Yamuna (i.e. Kalindi). He has shown the remorse of Radha after Krshna left for Dvaraka. Vakpati Munja in three of his inscriptions dated 942, 946 and 974 A.D has shown the superiority of the love of Radha and Krsna. The poet Dhanika (C. 1000 A.D) wrote a commentary 'Dasarupavaloka' in which the rhetorian Rudra has shown the anxiety of Krsna for the love of Radha. King Bhoja (1005-1055 A.D) in his Sarasvati Kanthavarana, a work on rhetoric, has described the love words exchanged between Radha and Krsna. Ksemendra (1066 A.D) in his 'Dasavatara Charitam' has depicted the love of Radha and Krsna in which Krsna in Madhava form is mentioned. The expressions of Radha developed by the above authors

seemed to have influenced Jayadeva to be narrated in his Gitagovinda. Mahapatra speaks that this is, in his view, is the first of the kind in which Radha and Madhava were mentioned. The 'Srikrsna Karnamrtam' of Lilasuka or Vilvamangala has sang about the yugalamurtti (the images of the divine pair) and the sweet played flute of Krsna which might have influenced Jayadeva. Acharya Nimbarka first of all started the worship of Radha-Krsna which found support from Jayadeva his disciple.

K.N.Mahapatra has referred to the works like Sangita Chudamani of Jagadevamalla (1138-1150 A.D) a scion of the Chalukya dynasty, the Orissan poet Sriharsa (C. 1150 A.D) the composer of Naisadhiya Mahakavya, the Jaina poet Hemachandra of Gujarat (1098-1172 A.D) in his Kavyanusasanam, Hemachandra's disciple Ramachandra (1100-1175 A.D)'s Natya Darpana in which the quotation narrating the deceptive love of Radha (Radha-Vipralambha) is shown by poet Bhejjala, and the Arya-saptasati of Govardhanacharya (C. 1160 A.D) of Orissa describing the glory of the love of Radha and Krsna is described. Though Mahapatra has taken pains to refer these works, yet these are almost contemporary to Gitagovinda by Jayadeva indicating the trend of the emergence of the Rạdha factor and the fast growing extra-marital love providing utmost pleasure to men. It is the neo-tantric form of Vaisnavism in which Jayadeva played a major role.

The book Sri Jayadeva and Sri Gitagovinda by K.N.Mahapatra aimed at two important things, i.e. to establish Jayadeva as a powerful poet of Orissa and his influence on the subsequent literature, art, architecture and artisanship in Orissa and in India. The goldsmiths were producing necklaces and rings containing the ten incarnations, and artists painting incarnations and weavers preparing sarees with incarnations. Mahapatra has not only accumulated these findings from the noted historian K.C.Panigrahi but also from the famous poet and literatier Mayadhar Mansingh who has churned the medieval literary contribution of Orissa in bringing out the essence of alliterative languages,

used in the Chautisas the ear-pleasing music, sex appealing Radha-Krsna romance indicative of youthful love hinging on the descriptions of Gitagovinda and the Oriya Chautisas.

In the words of Mansing, the imitations of Gitagovinda by Oriya poets at particular situations reached equally the ideal for which each Oriya should feel proud of. A few verses of the poets like Abhimanyu, Dinakrsna and Upendra have for a few centuries been distributing the colour, essence and taste of the Sanskrit Gitagovinda to the Sanskrit ignorant Oriya people. K.N.Mahapatra has shown that the Oriya imitations of Gitagovinda by different Orissan poets in excellent verses have left the readers spell-bound for three hundred years. Mahapatra has unveiled the imitations either of the Gitagovinda or stanzas of it during and after the Suryavamsi rule in Orissa and subsequently. In the same he has shown from Mahabarata of Sarala Dasa, Rudrasudhanidhi by Narayanananda Abadhuta Swamin, Gopakeli or Narasimhasena (C. 1525 A.D), Ramavibha of Arjuna Dasa (1511 A.D) and Kotibrahmanda Sundari of Upendrabhanja are worthy of note. Other translations in prose were made by Jagannatha Misra, Ananta Ratha Vanibhusana ($17^{th}$ – $18^{th}$ Century A.D) and Vasudeva Misra. But most of the translations in the form of verse come from Dharanidhara, Vrundavana Dasa in his Rasavaridhi, Dinakrsna in his Amrta sagara Bali, Vajari Dasa's Arthogovinda and verses from Udhava Dasa, Chaitanya Dasa and Bhikari Dasa.

Imitations in musico-form of the Gitagovinda brought to the notice of the people by Mahapatra are Vasanta Rasa of Pindika Srichandana, Gopinatha Dhir Jagadeva's Vasanta krida and Sangita Gitagovinda, Gaurahari Parichha's Samujjvala Rasavali, of Shyamasundara Bhanja.

In many of the poems written for Krsna in Oriya language have found direct influence of Sri Gitagovinda and Mahapatra has painstakingly brought

them to the readers. The most important among them are Rasakallola of Dinakrsna Dasa, Usabhilasa of Sisusankara, Rahasya Manjari of Devadurllabha Dasa, Premapanchamrta of Bhupati Pandita (1694 A.D) and Vrajavihara of Dasarathi Dasa.

The images of Radha and Krsna, the Divine pair, brought a new dimension to the stone workers in Orissa and they almost successfully replaced the Hara-Parvati images by Radha-Krsna figures in sculpture. This factor did not evade the keen eyes of Mahapatra, the archaeologist, as he has not failed to look to the poetic excellence reached by Sadananda Kavisurya Brahma, Abhimanyu Samanta Simhara and Kavisurya Baladeva Ratha on the advent of the image worship of the divine pair. These poets in their Yugala Rasamrta Lahari, Yugala Rasamrta Bhaunri and Yugala Rasamrta sindhu, Vidagdha chaintamani and Kisore Chandranama champu have reached the height of Jayadeva in producing imitations. The development of Gopinatha worship sprang out after the decline of Madhava (Visnu) worship and Mahapatra has indicated that in turn it produced assimilation of Visnu with that of Krsna. As such, images portraying Krsna and Visnu in the same image have been built and many such images are located here and there in Orissa. Mahapatra has recorded that the ten incarnations have been depicted in these images in imitation of that of the Dasavatara idea of the Gitagovinda. As per his proposition according to the preachings of Bhagavata and Sri Gitagovinda the Gopinatha images were worshipped. He has further pointed out that gradually the two-armed Gopinatha worship replaced the Krsna-Visnu image worship. Mahapatra has traced Gopinatha image worship since Narasimha Deva II (1278-1307 A.D) and in this age the establishment of Gopinatha images at the western end of each Brahmin village to a great extent occured till the subsequent Bhoi rule in Orissa. A few of the Gopinatha images were called differently and examples of the same come from Remuna where Khirachora Gopinatha and Sakhigopala where enshrined Gopinatha image of Algum in their own temples during the 13th century A.D and another such image is

found worshipped at Dan Mukundapur in a new temple. Further, he has shown that the Gopinatha worship in Bengal was a post Chaitanya factor as revealed from Chaitanya Chandrodaya Natakam. Mahapatra has said that the worship of Radha-Krsna divine pair was the contribution of Orissa and the Radha image of Vrndabana was sent from Orissa by Purushottama Deva (1601-1623 A.D). This divine pair worship was supported by the Vaisnavas after Baladeva Vidyabhusan in 1740 A.D provided the textual support to it declaring Radha as the delightful energy (Allhadini Sakti) of Krsna. This was accepted at Galta a seat of Vaisnavas in Rajasthan.

The popularity of Gitagovinda promoted painting of its theme in various mediums in Orissa among which palmleaf paintings were the outstanding ones. The oldest extant manuscript having Gitavoginda painting available so far as per the assessment of Mahapatra, was from Jajpur which was painted during 1717 A.D.

The Gitagovind has also left its mark on the weaving pattern of Kenduli area. The Gitagovinda Khandua (upper garment) was specifically used by Lord Jagannatha in the temple. Not only that, Mahapatra has also quoting from a poem named 'Kanchanalata' by Sridhara indicated that it narrates how people of upper castes also wearing such sarees prepared in Kenduli.

Another facet of Mahapatra's study of Gitagovinda is to find out the influence of Gitagovinda on the other regional literature and music of India. Chand Varadai, the court poet of the last Hindu monarch of Delhi, Prthviraja Chauhan (1169-1192 A.D) authored Prthiviraja Raso in which he has paid reverence to Jayadeva and sang the eulogy of ten incarnations at the beginning of his poem in imitation of Gitagovinda. The Maithili scholars like Jagaddhara wrote the saradipika commentary of Gitagovinda and his contemporary Bhanudatta Misra (1320 A.D) composed Gitagaurisa or Gitagouripati poem

(Kavya). Various simple and sweet poems were written in imitation of Gitagovinda by Vidyapati Thakur (C. 1368 – 1476 A.D) of Mithila considered by Mahapatra as unessential in respect of religious devotion. Vidyapati was adored as Abhinava Jayadeva by his patron Siva Simha the king of Mithila. Mahapatra has reached the conclusion that since his patron died in 1414 or 1416 A.D., Vidyapati's writings must have been composed before this date. The saint (Santha) Kavir was killed in between 1488-1513 A.D. But he was influenced by Jayadeva and Mahapatra has quoted in his book Sri Jayadeva and Sri Gitagovinda from his Hindi writings. Mahapatra has noted that the greatness of Gitagovinda was upheld by Vallhavacharya (1497-1530 A.D), his son Vithalnathji and their eight disciples. He was preaching that only through the practice of love, one can obtain the blessings of Lord or 'Pusti'. Mahapatra has opined that it is due to this, the glory of love play of Radha and Krsna was established on the basis of religion by him. Vithalnathji wrote Sringararasamandana imitating the love play of Radha and Krsna in the Gitagovinda. He and the eight disciples wrote sweet and beautiful songs of Radha-Krsna love in Vrajaboli language. Among the eight disciples Sur Dasa, Nanda Dasa, Krsna Dasa, Paramananda Dasa, Kumbhan Dasa, Chaturbhuja Dasa, Chhita Svami and Govinda Svami were writing about Radha, but they were following Bhagavata alongwith the introduction of Radha. Mahapatra has shown that in the Maharashtra and Gujarat area Gitagovinda was popularized by Mirabai (1498-1527 A.D) who wrote a commentary on the Gitagovinda and also a Ragagovinda (a work on tune in music). Mahapatra further noted about Hitaharivamsa (born on 1542 A.D), who wrote Hita-Chaurasi to spread the worship of Radha. The poet Nabha Dasa wrote his Bhaktamala (1585 A.D) in which he has noted the reference of Jayadeva in Hindi Satpadi (six verses). He was a resident of Rajasthan (Galta in Jeypore). Priya Dasa (1712 A.D) the resident of Vrndavana wrote a commentary on the work Bhaktamala in which mention is made about Jayadeva. Similarly the Maithili scholar Chandra noted about the life of Jayadeva in a sizable Bhaktamala. Mahapatra has noted about a temple built for Krsna in Girinagar

(Girnar) , a noted Buddhist Centre of Gujarat, in 1455 A.D. Somesvara (1179-1262 A.D) the court poet of the king of "Gujarat in his poem (Kavya) 'Surathotsava' depicting the grace of Chandi deviated away from his theme and described the love game of Radha Krisna. The Marahatti poet Mahipati (1762 A.D) wrote Bhaktavijaya and Krsna Dasa the Vaisnava poet wrote his work Bhaktamala in Bengali in which the life story of Jayadeva was described. Similarly Mahapatra has traced the influence of Jayadeva and his Gitagovinda in regional literatures of India. The Baghel king Sarangadeva of Anahilla Pattana in a stone inscription dated 1291 A.D recorded the ten incarnations in verse with a slight modification in the third line. Mahapatra has observed that this is the only instance in the ancient inscription where a verse of the Gitagobvinda was quoted as well as respect paid by a monarch to Gitagovinda. The phagu songs of Gujarat compiled by Natarsi (1439 AD) expresses the spring season which bear influcuces of Gitagovinda. The preachings of Vallabhacharya emphasized absolute surrender before Krsna. The poet Narasimha Meheta (1500 -1580AD) wrote 'Srnngaramala' basisng on Radha-Krsna love stories. His other works like Rasa-Sahasrapadi and Surata-sangrama were influenced by Gitagovinda although provide a new dimension to the love play of Radha and Krsna. Even a commentary on Gitagovind in Gujarati language was traced by Mahapatra.

The Panjabi literature developed by Arjunadeva (1604 AD.), who compiled 'Srigurugrantha-saheb', in which Jayadeva was taken as a teacher among 16 other saints. Besides Nanaka there was mention of Yoga or ascetic practices in which the power of void or Nirvana was expressed after Jayadeva. It seems to be a new direction of Jayadeva other than love play of Radha-Krsna not traditionally found recorded in Orissa.

The Bengali literature was influenced by Jayadeva and its evidence has been noted. Mahapatra records about 'Srikrsna- Kirttana' by Vadu Chandidasa.The use of Persian words led Mahapatra to conclude that it is

not very ancient. The Vaisnava Verses of Chandidasa, a pre Chaitanya poet, were noted in which the influence of Jayadeva is marked. The poetic translation of Gitagovinda in Bengali verses were made by Giridhara Dasa (1736 AD), Rasamaya Dasa, 'Jayadeva prasadavali' by Dvija Pranakrsna, Vaidya Kavichandra and Jagatsimha. Mahapatra made comparative observations on the musico aspect of Oriya and Bengali poetic translations in which he has noted that the poem treating Krsna themes like Gopakeli, Rasakallola, Rahasyamanjari, Braja Vihara, Mathuramangala, Vidagdhachintamani and Kishore Chandranana Champu,etc. are rich in different tunes, measures in musical figure of speech and profuse use of alliterations which are found absent in the Bengali literature. Mahapatra points out that the lack of influence of Gitagovinda on the development of Bengali literature goes to disprove the claim of Bengal on Jayadeva as a native of Bengal.

The Assamiya literature was influenced to some extent by the poems of Ramananda Dvija (C.1669 AD), Ramanarayana Kaviraja Sarasvati (C1696-1714 AD) who wrote a gist translation of Gitagovinda and Dharmadeva Bhatta, who wrote a translation of the Gitagovinda.

The Vaisnavite ruler Rajasri Bhagyachandra (12764-1798 AD) wrote 'Govinda Sangita Lilavilasa' referring to Sri Gitagovinda. He has also ushered the Astapadi singing of Gitagovinda known as Nata kirttana. Mahapatra notes that in the temples of Manipur Vasanta Rasa Lila were being enacted to the delight and devotion of the people. Even in the 'Manipuri Pala Sankirttana' a few verses of Gitagovinda are sung. The car festival of Manipur is called the Gitagovinda yatra. Mahapatra states that the highly praised Manipuri dance was leaning on the influence of Gitagovinda. Referring to Bhandarkar, Mahapatra has said that the sweet flowing melodious Astapadi on Jayadeva bounded the great Indian subcontinent in an eternal love.

The literature and music of Andhra Desa was influenced by the Gitagovinda of Jayadeva since the rule of Bhanudeva I (1264- 1278 AD). Narahari Tirtha patronised singing of Gitagovinda in the Visnu temples of Andhra, specially at Srikakulam. His disciple Gopalakrsna Bharati Popularised a dancing pattern known as Gopalakrsna vrtti. Jatindra Narayana Tirtha ($17^{th}$-$18^{th}$ Cent.AD) composed the poem 'Sri Krsna lila Tarangini which sings in its canto the praise of Sri Jagannatha the Lord of the Universe. His disciple 'Sidhha-Yogi', composed the Giti-kavya (lyric poem) 'Bhama-Kalapam, in Telugu Language in imitation of Gitagovinda. He organized the Kuchipudi dance at the village Kuchipudi about six miles from Srikakulam. In course of time the ten incanation dance of the Kuchipudi village oriented by the Gitagovinda was started. Mahapatra has noted that the poet P.P.Rangadasa began the 'Dasavatara Sabdam'. T.Annamacharya's Kirttana and Padavali, poet Subrahmanyam's Adhyatmya - Ramayana kirttanavali and the famous musician Tyagaraja's Naukacha-ritam and Prallhada- Bhaktivijayam the lyrical drama and the Telugu Kirttanas have seen the influence of Gitagovinda.

Mahapatra has further noted that due to the efforts of Sankaracharyas in the Kanchi Kamakoti monastery the influence of the Gitagovinda was seen to have moulded many composers of Kirttana in Tamilnadu. The writings of M.Pillai, A Kavi, K.Bharati and Gopalkrsna Bharati belonging to the $17^{th}$ – $18^{th}$ Century were important among them. Even the compositions of Maharaja S.Tirunal were influenced by the Gitagovinda.

The Karnataki literature was also inspired by the Gitagovinda through the efforts of Narahari Tirtha. The saint poets like Sripada Raya, Purushottama Dasa, Kanaka Dasa have helped spread the Gitagovinda. The Devaranama (Songs in the temples of Karnataka) has seen the influence of Gitagovinda as shown by Mahapatra.

In the view of Mahapatra the spread and liking of Gitagovinda in India was the maximum. The kings like Ravi Varma, the dynasty of Venadar and

Jamorin title bearing kings of Kozhikode arranged for the singing of Gitagovinda in the temples of Kerala. The king Manvedan of Kozhikode composed the Krisna songs or Krsna Attam which are meant for performances and is still continuing at some temples. The vassal king Vira Kerala Varma ($17^{th}$ Century A.D) was the pioneer of Kathakali dance. The Ramanatam (Ramalila), the Kalyana Saugandhikam by K.Tirunal, Rgminisvayamvaram of A.Tirunal, Nalacharitam compiled by U.Varier and Subhadra Haranam by I. Tampi incorporate the tune measure in music and the style of composition following the Gitagovinda. The Nityabhajana Paddhati and Radha-Kalyana Utsava Paddhati found appreciated and in vogue in Kerala was made in eight verses of the Gitagovinda. Mahapatra provided various important authors with dates as a true historian to show the powerful mould the poem Gitagovinda has made on the cultural tradition of India.

Besides, all the above analysis and survey of the Indian literature and music influenced by the Gitagovinda Mohapatra has also traced the imitations of Gitagovinda in various regions of India. It spread fraternity and friendship among the Indian people in the religion and cultural fields. K.N.Mohapatra deserves all credit to compile all these with proof for the posterity in his book Sri Jayadeva and Sri Gitagovinda, which needs to be rendered in English.

Even Mahapatra has tried convineingly to show that Laksmana Sena the king of Bengal whose contemporaneity with Jayadeva was being emphasized time and again by the Bengali scholors was flourishing later than Jayadeva. Even an inscription of the Lingaraja temple has noted about Jayadeva's presence in the temple to indicate his visit to the vicinity of his native place of Kenduli. The sainthood of Jayadeva was acklnowledged by the saint poets of India through their works and as such the inscription which mentions him as Sadhupradhana (foremost saint) does not appear wrong nor can be interprected otherwise as referred to by some scholars of Bengal. Mahapatra in his research has noted about fiftyone imitations of Giotagovinda

attempted not only in Orissa but also in various parts of India. Besides he has noted about some more imitations made by known and anonymous anthors or poets and it is probable that many more would have escaped his notice who have bowed before the greatness of Jayadeva in the Sanskrit literature.

K.N.Mahapatra has recorded about thirtyone commentaries on Sri Gitagovinda of Jayadeva. Again, he has noted about thirty more commentaries from various sources and records benignantly that he has received information from many other sources that there exists other commentaries which he could not record owing to his failing presence to examine them.

The last contiribution he has made is to the preparation of an undiluted text of the Gitagovinda by his painstaking work after examining various manuscripts of the Gitagovinda, its commentaries, its imitations and attempts by others to produce another such poem and efforts to excel it. The last one caused interpolation of a few verses in the original Gitagovinda with the patronization of the royal power. The research of Mahapatra has pointed out that only 72 verses were tagged in the Gitagovinda and it was also recorded by other poets or authors. In course of this he examined each canto and counted and examined each verse to find out which verses in which canto have been interpolated. In finding out this he has noted that there were three stanzas found their way into the eleventh canto including the one repeated in chorous and six other verses in the twelveth or the last canto. Further Mahapatra has depicted that there are three more verses incorporated in other cantos besides $11^{th}$ and $12^{th}$ as obtained from the works of other authors. He has further tried to find out when these interpolations in the Gitagovinda was made.

In short the study of Gitagovinda by Mahapatra was attempted from its importance established in the cultural tradition of Orissa and India and its date of composition nativity of the author, its imitations, commentaries written

by authors and poets, Jayadeva's associates and the religious status of the poem. Mahapatra has done this with the patriotic mission to establish all these aspects and left it for the readers and the critics to judge. In our view this work, though in regional language, is a great contribution to the literary cultural tradition of India and the place of Jayadeva in it. Such work is rarely witnessed in the cultural field which founded the whole of India for centuries touching the human feelings of all sans epics like Ramayana and Mahabharat overshadowing even the secretarian religious movements. As such, Mahapatra served the nation in a befitting manner.



# K.N. MAHAPATRA - THE PROFILIC WRITER

The archaeologist K.N.Mahapatra served Orissa in all sincerity after he joined as an archaeologist in Kalahandi on 17.11.1943 A.D although the ground work for the same was made since 1932 A.D. Being a resident of Bhubaneswar he became interested in knowing the archaeological and historical importance of this ancient town and its periphery. As a student of Ravenshaw College he had in touch with its magazine Ravenshavian in which he published two articles namely (1) some ancient remains of Bhubaneswar (Sisupalgarh) in September 1932 and (2) Identification of Tosali (december 1932). Ravenshavian being a quarterly journal he did not miss to publish these two in consecuitive issues. As a prolific writer he was, he could not wait for the subsequent issues of the Ravenshavian to be published. So he contributed (1) Buddhadevanka Janmasthana (the birth place of Buddhadeva in Oriya language) in Sahakara wherein he discussed about the stone inscription of Kapilesvara, a replica of Rumendi pillar inscription. The article was published in the 13th year 4th issue of Sahakara during 1932. In the same year he published the Oriya article Tapussa O Bhallikanka Vasasthana (the birth place of Tapussa and Bhallika the two disciples of Buddha). Probably Mahapatra began his studies on Buddhist literature for the preparation of the above articles. We see the repeatation of his subjects in the list provided by him which is owing to his writing of the papers in both English and Oriya languages. Even in certain cases an article or two are rendered into Hindi and Sanskrit. But for our knowledge these are given below.

The year 1933 AD had seen the publication of two more articles in English such as (1) The Ananta Vasudeva temple of Bhubaneswar in The Prachi Vol. 3 part I and (2) Some interesting old remains of Bhubaneswar (Ancient Pandava caves) in 'The Vaitarani' vol. X No. III and IV. These are

again the study of the old remains of Bhubaneswar. But, the second article was a continuity of the Budhhist study of K.N.Mohapatra, because we find the continuity of the same article published in the year 1934 AD. In 1933, Mohapatra wrote nine more articles out of which eight were on the subject of 'special university for Utkal' and one for the establishment of a special museum for Utkal. All these articles were published in "Dainik Asha" (daily paper 'Asa') during which he wrote 'Po-lo-mo-lo-ki-li' of Hiuentsang's Account in the Vaitarani vol.X, Nos. III & IV.

This year he has written another article captioned 'Ashok and Kalinga War' in the daily Oriya paper 'Dainik Asa' on 11.09.1934. His Oriya article on the "Historicity of the traditional story of 'Indradyumna' in ":Bhanjapradipa" Asvina issue, and 'Yavana rule in Utkala' (Oriya ) was published in Rasachakra 5th and 10th issues during 1934 AD. Probably the Indradyumna story and the Yavana rule were a bit deviation from his Buddhist studies. The continued study on Buddhism visa-vis Orissa was made by him in the year 1935.

In the year 1935 AD, "Ashoka Prasasti ba Dhauli Anusasana, Mula Sanskrtanuvada O Odiya Anuvada (Asokan eulogy or Dhauli inscription, original text, Sanskrit and Oriya translation) was published in 'Sahakara', 15th year, 9,10 and11th issues. In the same year he has written two papers in Oriya on Lalatendu Kesari of Madalapanji in the Vaitarani Volumes IX and X. His other Oriya essays of the year 1935 are 'Chandesvara copper plate of Dharmaraja' (Sahakara, 11th year, 8th issue), 'the use of Harsa era in Utkal' in "Nababharata" 1342 (sala) Vrsa and Mithuna, 2 articles), the travel account of Utkal as depicted by Hiuentsang (in the 15th year, 4th and 5th issues of Sahakara), the Kesari or Somavansa (in Jijnasu, 5th issue), The origin of Kesari or Somavamsa - (Navabharata, Mina, 1342 sala), Kesari Vamasara Abasana (the fall of the Kesari dynasty) – Nababharat, Makara and Kumbha months- two articles (1341sala). Besides, he has written two more papers, - 'the antiquity of Saivism and Saivism in Utkala in the months of Tula and Vichha.

Further, he has written three articles on the administrative divisions of ancient Utkala in the 2nd year during the months of the Asvina, Kartika and Margasira in which different Mandalas, Bhuktis and Visayas (districts) were mentioned. The paper on Ananta Vasudeva temple inscription was published by him in the 'Sahakara', 15th year 6th issue. Two other articles, such as the existence of Tosali (Sahakara, 16th year, Saradiya Samikhya) and 'the Kalinganagara of Kharavela' were published by him in "Navabharata" (Dhanu of this year). Two more articles captioned "Utkaliya silpare Naga Nagini" (in Rasachakra 2n year, 10th issue) and Utkaliya Silpare Gajasimha (Rasachakra, 2nd year, 12th issue) were published by Mahapatra. Again he has contributed an Oriya article on the determination of the date of Jayadeva in "Jijnasu". K.N. Mahapatra's three papers in Oriya on 'Confusion in Utkala history (Sahakara ,14th year ,9th issue) and Continuous history of India (two articles published in Sahakara, 14th year, 12th issue and 15th year, 1st issue respectively).

In the next year 1936 AD an enlarged article captioned "Asoka and Kalinga war was published in the Utkala Sahitya, 38th year, in the month of Bhadra. In this year leaving aside the Buddhist impact on Orissa, he shifted his attention to the study of Kharavela and his achievements. During this year three Oriya articles namely - Determination of the time of Kharavela were published in Utkal Sahitya, 38th year, 6th, 11th and 12th issues. In the same year his paper on Hathigumpha inscription was published in Navabharat (Simha, 1342 Sala). This year also found his two Oriya papers on the preachings of Jaina religion in Utkala published, which came out in Sahakara (16th year, 7th issue). These articles were written with a view to augment the studies on Kharavela, the earliest of the Orissan heroic historical figure to glorify Orissa and build an invincible army for this land. Further, he has written a paper on the Gupta rule in Utkal in Navabharata (Tula, 1842 sala). Following the treatment of the Gupta rule Mahapatra made his efforts to study the Somavamsi history in Orissa. As such he has written seven articles in Oriya noted below.

| | | |
|---|---|---|
| (1) | The Somavamsa of Sripura | Navabharata, Tula 1343 sala |
| (2) | -do- | -do- Bichha |
| (3) | Kesari ba Somavamsara Abhyuthana. Janmejayadeva | Sahakara, 17th year 3rd issue |
| (4) | Yajati Kesari | Sahakara, Kumbha |
| (5) | -do- | -do- Mina |
| (6) | Lalatendu Kesari | -do- 16th year 2nd issue |
| (7) | -do- | -do- 3rd issue |

Mahapatra made his efforts to convey the Oriya readers and scholars the details of the foremost rulers of the dynasty and their contributions from the epigraphic and other contemporary sources. Probably, Mahapatra aimed to write the Somavamsi history but failed to complete it during his life time. However, these Oriya articles provide the direction of his research. During 1936 AD, Mahapatra wrote Utkalara Prachina Jainakirtti (the ancient Jaina monuments of Utkala, Sahakara, 17th year, 1st issue), 'Po-lo-mo-lo-ki-li or Gandhamardana Parvatara Aitihasika Vibhava' (Nababharata, 1343 sala, Vrusa), Po-lo-mo-lo-ki-li O Gandhamardana (Nababharata, Dhanu of the same year). The Jaina monument was probably a continuation of his study of Kharavela and the Jaina religion in Orissa. His study of Gandhamardana equated by him with Parimalagiri or Po-lo-mo-lo-ki-li seem to be associated with the last phase of Buddhism following Ashokan rule. The last paper published by him during the year was Jati Gathanare Itihasara Sthana i.e. the place of history in the building of nation, which was published in Navabharata, 1342 sala, month of Bichha.

In the year 1937 AD, Mahapatra published his article 'Utkal Bangala Visvakosa' which was meant for the second edition of the Visvakosa. The year 1938 AD has seen his article 'Utkala' published in Utkala Sahitya (42nd year, Jyestha, Asadha month). We have not come across any of his publications in the year 1939 AD. The year 1940 AD found publication of two

of his articles in Oriya named Samrat Kharavela's conquest of India (Utkala Sahitya $44^{th}$ Year ) Similarly, in 1941 AD he published three papers. Two of these were on all the ancient names of Bhubaneswar (Utkala Sahitya, $44^{th}$ year, $7^{th}$ and $8^{th}$ issues) published in June and July respectively. The third Oriya paper was on the 'Archaeological research in Orissa' (Janmabhoomi dated 16.8.41). This paper was on the history of the progress of archaeology in Orissa. In the year 1942 AD he published the book 'Kharavela', which was subsequently got revised in 1961 A.D. and given the name of Sri Kharavela. Though the book was not voluminous yet it contained a heap of information to be followed by research scholars, the general readers and students as well. In the year 1943, he was found writing an essay on the Kayasth caste of Orissa, a paper prepared from the inscriptions and other sources and was put in the historical way. This paper can well be taken as an Anthropological article.

From 1944 AD, Mahapatra was writing prolifically. This year has seen four of his papers published basing on the 'Identification of Trikalinga' in 'Bhanjapradipa', 1351 sala, Chaitra-Asadha. One of his article on the 'Origin of the dynasties of Utkala (Sahakara, $24^{th}$ year, $3^{rd}$ issue, June) was published in this year. Another article 'The Ratnapura conquest of Cholaganga Deva (Sahakara, $23^{rd}$ year, $12^{th}$ issue) was published in 1944 AD. During this year the last article he wrote was 'The copper plate grant of Jugaraja Deva dated 1712 AD' which appeared in Sahakara $24^{th}$ year, $2^{nd}$ issue.

In 1945 AD, Mahapatra published the second part of his article on the 'Origin of the Dynasties of Utkala' which appeared in the Sahakara ($24^{th}$ year, $11^{th}$ &$12^{th}$ issue, February). In 1945 AD he wrote about 'Ancient monuments of Kalahandi' in Dainika Asha (Magazine section) on 6.5.45. Mahapatra started writing on the old Oriya poets of Orissa from the year 1945 AD and his first attempt was from Kalahandi. The first of its kind in Oriya was 'The ancient literary studies in Kalahandi state' published in weekly Asha dated

10.3.1945. The same year he published 'The poet Gopala Telenga (Sambalpur) in Oriya (Dainika Asha, - Magazine section) on 13.5.1945. Five more articles of Mahapatra appeared in Dainika Asha's (Magazine section) continuously in this year. These papers with their dates of publication are on Kavivallhabha Narayana Behera Mahapatra (Jeypore) 20.5.1945, Kavi Chaitanya Dasa (Khadiala) 27.5.1945, Kavi Karunakara Pattanayak (Badamba) 3.6.1945, Rajakavi Nalinaksa Mardaraja (Khallikote) 10.6.1945 and Vaisnava Kavi Banamali Dasa (Kalahandi) 29.7.1945. These papers did not confine him in Kalahandi state alone although he joined as an Archaeologist in that state since 1943 AD. Probably he had in mind to expose the hidden literary treasures of Orissa along with the archaeological and historical remains. This year he had written four general articles in the interest of Orissan culture. These were published in the daily paper 'Dainika Asha' such as 'Orisare Sikshya Madhyama' on 16.9.45 and its second part found the light on 28.10.1945. Again, two more articles 'Hatabhagya Orissa' part I and II (Oriya) were published in the daily Asha on 2.9.1945 and 9.9.1945. These papers were partiotically oriented.

During the year 1946 AD, K.N. Mahpatra wrote a paper on 'Rana Kesari and the chronology of the Somavamsi Kings of Orissa' (J.K.H.R.S. Vol.I, No.2, September). Another article of Mahapatra captioned 'History of the Kalahandi State before the rise of the Ganga Power' (J.K.H.R.S. Vol.I, No.3, December) was published. In this year, Mahapatra has wrote two articles on the 'Determination of the time of the Bhauma Maharajas' (Chaturanga, 1st year 1st and 2nd issues). The last article of this year by Mahapatra was 'The ancient monuments of Belkhandi (Rajpadar)'. It was published in Chaturanga, 1st year, 7th issue, December. At a later date, Mahapatra conducted excavation of this site and a report was published by him.

In the year 1947 AD, K.N. Mohapatra wrote about seven essays and a book. The report of the excavation at Belkhandi in the Kalahandi state

was published by him in J.K.H.R.S. Vol.II, No.3. As he was sent by the Maharaja of Kalahandi to get direct and proper knowledge about the antique remains of India in the A.S.I. at Delhi and visit to other places of importance, he utilized the knowledge so received from his fifteen days training at these places in his excavation at Belkhandi. During this year, Mahapatra wrote 'Kalahandi under the Gangas and the Naga Kings' (J.K.H.R.S. Vol.II, No.1, June). The articles on the Kalahandi state were in response to his service and research inquisitiveness about the state. In this year he wrote the Oriya article 'Ananta Vasudeva Mandira Nirmata Bangiya Nuhanti' in Sahakara, 25th year 6th issue. Probably Mahapatra tried to write about all the important topics related to Bhubaneswar as he was a resident of the locality and had a patriotic feeling for it. Another article of Mahapatra was 'Ranipur Jharialara Atita Vibhava (Oriya)' which was published in the Chaturanga (2nd year, 3rd issue, July). During this year Mahapatra published the book 'Tosali (Dhauli)ra Itihasa' for the first time. For this Mahapatra paid his attention early on which he wrote a few chapter in the form of articles noted above. His two articles captioned 'Medinipuravasi Odiyanka Jagarana (Oriya)' was published in Dainik Asha dated 8.4.47 and 9.4.47 in two parts. These articles also prove his Orissan patriotism for which he worked for sometime in Medinipur in course of the Oriya movement for amalgamation of Oriya tracts lying outside Orissa.

In the year 1948 AD, K.N. Mahapatra wrote about seven articles. One of the articles was Maharaja Tustikara's copperplate inscription discovered from Kalahandi state (Sahakara, March, April). Another article of Mahapatra was 'Sisupal Durga Parikrama' (Samaja, Magazine section dated 8.11.1948). The two articles of 'Bhuintale Dian Deula', 'Belkhandira Prachina Kirtti' were published in Samaja, (2.5.1948) and (9.5.1948) respectively. In this year, Mahapatra wrote two more Oriya articles on the oversea trade and empire of Oriyas highlighting the ports i.e. Odiyanka Dariyapari (Charitra Vandara) in Samaja Magazine section 21.8.1948 and Odiyanka Dariyapari (Tamralipti Vandara) in Samaja Magazine section 26.9.1948. Though, Mahapatra has

dealt with different articles yet his archaeological essays stand out as permanent contribution to the culture of Orissa. His article on Sisupalgarh was due to his participation in the course of excavation by the A.S.I in 1948 A.D.

The year 1949 had seen the publication of K.N. Mahapatra's twentyseven articles. The two articles 'Identification of 'Po-lo-mo-lo-ki-li of 'HieunTsang' was presented in the 12th session of the Indian History congress held at Cuttack in December of the year and 'Antiquities of the Kalahandi District' was also discussed in this History congress at Cuttack. These articles highlighted his archaeological depth although he was not able to participate in excavations and team survey followed by Archaeological Survey of India. The historical paper of Mahapatra on the 'Territorial expansion of Orissa in different ages' was published in J.K.H.R.S. in December, 1949. Another such Oriya article of Mahapatra was published in Sahakara, 27th year, 8th issue on the newly discovered copperplate inscription of Satrubhanja. The other paper published by him during this year was 'Gajapati Purusottam Deva's copperplate inscription' (Sahakara 28th year, 7th issue). Mahapatra has meticulously wrote three articles on the 'Titles Oriyas and the Vasal chieftain Oriya rulers' in the Prajatantra, Sunday issues of 17.1.1949, 24.1.1949 and 13.2.1949 AD respectively. The Oriya paper by Mahapatra 'Odiyanka Navavarsha Divasa (Suniya) appeared in Jhankar, 1st year, 4th issue, July of this year. The historical paper 'Odisara Patana O Abhyudaya' (the fall and rise of Orissa) by him was published in the special issue of The Samaja, on the occasion of the death anniversary of Pandit Gopabandhu Das, 1949 AD. The other article of Mahapatra on archaeology of Chandesvara was 'Kesara ksetra or Chandesvara'. On the overseas trade Mahapatra had written an article on Palur and Ganja ports in the Samaja (Magazine section) of 27.2.1949. K.N. Mahapatra had written twelve papers on the archaeology of natural Orissa in course of his investigation on the Archaeological Survey of Orissa (serial) in daily Prajatantra (Magazine section) on 1.2.49, 8.2.49, 13.3.49, 27.3.49,

10.4.49, 15.5.49, 6.6.49, 26.6.49, 10.7.49, 24.7.49, 14.8.49 and 10.9.49 of the year 1949 AD. These are his sincere contribution to the cause of archaeology in which the archaeologist in the person of Mahapatra got a boost even if the media was a daily paper. But, unfortunately, these papers are not compiled to the benefit of the general readers and research scholars. During this year, Mahapatra had written two articles in Oriya on Jayadeva and Gitagovinda captioned 'Jayadevanka Janamasthana' (Samaja, Magazine section, dated.9.1.1949) and 'Abhinava Gitagovinda and Gajapati Purusottamdeva' (Samaja, Magazine section, dated.22.5.1949). These two articles of Mahapatra were in continuation of his studies and research on the Gitagovinda and its author. The other two articles of Mahapatra in Oriya were 'Kosalananda Kavya Praneta Kavi Gangadhar Mishra' (Jhankar, 1st year, 7th issue, October 1949) and 'The little known poet of Orissa Kamalalochana Kavichandra' (Jhankar, 1st year, 9th issue, December 1949).

During the year 1950, Mahapatra wrote four papers in which "Vajala Deva, the author of 'Prabodhachandrika'" is one and it was published in (Jhankar, 2nd year, 4th issue, July). Another two articles of Mahapatra on Kavibhusana Govinda Samantaray were published in Jhankar, 2nd year, 7th issue and 9th issues respectively. In the course of writing various articles Mahapatra wrote about the necessity of a special port for Orissa' (Oriya) in Prajatantra dated 24.6.1950.

In the year 1951 K.N. Mahapatra wrote seven articles. The first was on "Kavi" Udayanacharya", the commentator of the poem Gitagovinda (Jhankara, 3rd year, 6th issue, September). This year Mahapatra wrote four articles on Smrtikara Narasimha Vajapeyi out of which two were in Jhankara, 3rd year 8th and 9th issues, respectively; and 'Satyabadi', 1st year, 21st and 22nd issues respectively. Further, this year he has written two more articles on 'Utkalara Prasidha Smrtikara Vidyakara Vajapeyi in 'Satyabadi', 1st year, in 14th and 15th issues respectively. These six articles written on the Smriti writers

were parts of his preparation of the Descriptive Catalogue of Sanskrit manuscripts of Orissa Vol.I (Smriti Manuscripts) kept in the Orissa State Museum, Bhubaneswar in 1958 AD.

Writing on some Sanskrit poets and scholars of Orissa in 1952, K.N.Mahapatra wrote two articles captioned two little known Sanskrit poets of Orissa- (a) Kavichandra Govinda Samantaraya and (b) Kavichandra Kamalalochana Khadgraya in Orissa Historical research Journal, Vol.I, No. I and No. II, published in April and July 1952 AD respectively. These two articles were parts of his project to prepare D.C.S.M Orissa, Vol.II (Kavya-Alankar and Sangita) published in 1960 AD. Mahapatra's article on 'Some forgotten Smriti writers of Orissa – Sambhukara Vajapeyi and Vidyakara Vajapeyi was published in O.H.R.J Vol.I, No.3 of the year 1952. This year has found his article in Oriya Khurdara Prasidha Vidyadhara Vamsa in Jhankara (4th year, 5th issue, August) in the special Gopabandhu death anniversary issue of The Samaj. Mahapatra further wrote, the article 'Pandit Gopabandhu and Konarka', Mahapatra published four papers in Jhankara and Sahakara of this year. The papers on Rajguru Vasudeva Rath Somayaji and Rajguru Mantrivara Godavara Misra were published in Jhankara, one of which appeared in the 4th year 3rd issue, June and the other two articles were published in Sahakara continuously in (30th year, 2nd issue, June and 3rd issue, July) 1952 AD on the subject 'Gangavamsanucharitam', which was written by Rajaguru Vasudeva Rath Somayaji.

During the year 1953 AD, Mahapatra started with his archaeological essay captioned 'A note on the hypaetheral (circular) temple of sixtyfour Yoginis at Hirapur' in the O.H.R.J. Vol.II, No. 2. Among his other papers, he published 'Some forgotten Smriti writers of Orissa – Narasimha Vajapeyi' in O.H.R.J. Vol.II, No. 1 which was in his attempt to write the D.C.S.M.O, Vol.I (Smriti Manuscripts). Narsimha Vajapeyi is mentioned above. There is an article captioned 'A note on Yogi Praharaja, Mahapatra published in O.H.R.J, Vol.II, No.3. The Yogi Praharaja was the author of Smriti Darpan about whom

reference is made above. Mahapatra wrote a paper on 'Odiya Yatira Maharista' in the Gopabandhu Sradha Sankhya of Samaja during this year. He has also written another two articles 'Bhargavi Tirara Prachina Kirti (Hirapurara Chausathi Yogini Mandira) in Oriya which was published in The Samaja dated 8.9.1953 and 17.9.1958. K.N. Mahapatra wrote three more papers in Jhankar captioned 'Kavindra Markandeya' (5th year, 8th issue, April) and 'three more Sanskrit poets' in 1953 under the heading Utkalara Vikramaditya Gajapati Prataparudra Deva – (i) Kavidindima Jivadevacharya (ii) Jayadeva (in Jhankara, 5th year, 5th issue, September; and Kavichandraraya Divakara (in Jhankara, 5th year, 6th issue, October). This year Mahapatra wrote his last article Utkala and Andhra in Samaja dated 30.9.53.

In the year 1954, Mahapatra wrote nine articles to his credit. His paper on 'Gagana Sivacharya and the date of the monuments at Ranipur Jharial' in O.H.R.J Vol.III, No.2, September. This article was preceded by another paper 'Antiquity of Jagannath, Puri as a place of pilgrimage' (O.H.R.J Vol.III, No.1, June) in this year. These two papers are his contribution towards archaeology of Orissa and Mahapatra has meticulously executed the same. The articles of Mahapatra in course of his preparation of the D.C.S.M.O. Vol.II found their way into the O.H.R.J. Vol.II and III to let the scholars and readers know the subject matter in detail. These are 'Purusottam Deva' , the lexicographer (Vol.II, No.3 and 4, 1953-54), poet Markandeya Misra and his works (Vol.III, No.I, June, 1954), 'date of Vaijala Deva, author of 'Prabodhachandrika' (Vol.III, No.3, December), and 'Govinda Lilamrta with its commentary' (Vol.III, No.3) during this year. The article 'Odissara Prabhu Jagannath' was written in the 26th Gopabandhu death anniversary special issue of The Samaja of the year. The last two papers of Mahapatra published during the year on the same subject as part I and II were in continuation of his research and preparation of the D.C.S.M.O. Vol.II. These two are 'Trikandasesa Praneta Purusottam Deva' (Jhankar, 6th year, 2nd issue, May) and (Jhankara, 6th year, 3rd issue, June).

In the year 1955, Mahapatra published six articles as research papers intended to prepare the D.C.S.M.O Vol.II. There are 'Saradasaradarcharna Paddhati' by Mantrivara Godavara Mahapatra appeared in O.H.R.J. Vol.III, No.4, March, 1955; 'Odissa Jhadakhanda' in two instalments of the Samaja of this year. His article 'Harisevaka Kaviratna' who published in Jhankar, 7th year, 4th issue, July. His last two articles were 'Odiya Pothi Parichaya' (Mandrajastha Adaiyar Pothi Bhandarare thiva Odiya Pothi gudikara parichaya) published in Prajatantra 19.5.55 and the 'Odisara Dakshina Sima' in 'Purnima'. In the first article Mahapatra has shown how some manuscripts little known in Orissa was kept in the Madras (Chennai), Adaiyar Manuscript Library.

During the year 1956, Mahapatra published only four articles. The first one is 'Manimala Natika' by Anadi Kavi who was a distant discendant of Kavichandraraya Divakara Misra, (O.H.R.J. Vol.IV, No.3 and 4, May of this year) and the other paper of Mahapatra as 'Sivalilamruta Mahakavya of poet Nityananda' (O.H.R.J. Vol.V, No.1 and 2). The Oriya version of the Manimala Natika was published by him in the 'Navajivana' under the title 'Manimala Natika O Tahara Praneta Anadi Kavi' (1st year, 6th issue, June, 1956). The Oriya article 'Kavi Nityananda Krta Sivalilamruta Mahakavya' published in Jhankara (8th year, 6th issue, September, 1956). These articles by Mahapatra were prepared for the Descriptive Catalogues but in a restricted manner.

In the year 1957, Mahapatra has written six articles. The article 'Sulochana Madhava Kavya of poet Brajasundara Patnaik' was published in the O.H.R.J. Vol.V, Nos.3 and 4, 1956-57). The paper on Viswanatha Misra, a Smrti writer of Orissa was also published in the same volume of O.H.R.J. The next article 'Satananda, a famous Astronomer of Orissa' was also published in the same volume. The paper 'Mahamahopadhyaya Krsna Misra author of Kalasarvasva and other works' was published in the O.H.R.J. Vol.VI, No.1, 1957. The papers 'Sulochana-Madhava Kavya Praneta Brajasundara

Patnaik' appeared in Jhankara (8th year, 11th issue, March, 1957) and Smrtikara Visvanatha Misra was published in Navajivan (2nd year, 8th issue, February, 1957). All the above articles mentioned were prepared in course of his efforts for different volumes of the D.C.S.M.Os.

The year 1958 had seen many of Mahapatra's articles and the Descriptive Catalogue of Sanskrit Manuscripts of Orissa, Vol.I (Smrti Manuscripts). The Smrti Manuscripts carried fortyfour pages of the preface in which thirtyfour forgotten Smrti writers of Orissa were brought to light from oblivion. Among his published articles 'Jagannatha Puri as a center of culture through the Ages' was published in the O.H.R.J. (Vol.VI, No.4, January 1958). The article 'Gajapati' Ramachandra Deva I was also published in the same volume of O.H.R.J. The paper 'Gobardhana Acharya and Udayana Acharya' was published in O.H.R.J. Vol.VII, No.1, April of this year, whereas 'Two unknown Sanskrit poets of Orissa – (a) Krshna Dasa Badajena Mahapatra, (b) Haladhara Misra' were found publication in the O.H.R.J. Vol.VII, No.2, July, 1958. This year also found Mahapatra to have published some articles in different issues of Navajivana in his research pursuits on the Gajapati Kings of Khurda. These are 'Khurda Durgara Pratisthata Gajapati Ramachandra Deva (Navajivana, 3rd year, 1st issue, February). 'Abhinava Indradyumna Gajapati Ramachandra Deva' (Navajivana 3rd year, 2nd issue, March); 'Mahavir Gajapti Ramachandra Deva O Khurda Rajya' (3rd year, 4th issue, May); 'Gajapati Ramachandra Devanka Kirtikalapa' (3rd year, 5th issue, June-July) and 'Gajapati Ramachandra Devanka Rajatvara Silalipi' (3rd year, 6th issue, August). All the above five articles were prelude to his writing the 'Khurda Itihasa' which was published later after being compiled in a book. This is also confirmed from his other individual articles written on other Kings of Khurda. In this process, his seven articles on 'Gajapati Virakesari Deva' were printed in the tenth year issues of Jhankara (1st issue, April), (3rd issue, June), (4th issue, July), (5th issue, August), (6th issue September), (7th issue, October) and (9th issue, December) respectively. The two articles on 'Amara Sahid Jayakrushna

Rajaguru' were published by Mahapatra in Samaja dated 11.10.58 and 29.10.58 in which he noted his achievements along with his comments on the barbarous assassination of a patriotic leader. Another paper of Mahapatra appeared in Jhankara (9th year, 2nd issue, May) was 'Prasiddha Utkaliya Jyotirvid O Smritikar Satananda' which was a portion of his study on the Smriti Manuscripts. The last article of this year was 'Prasidha Utkaliya Tikakara Purusottam Misra' which was published in the Konark (1st year, 2nd issue, December) of 1958.

In the year 1959, K.N. Mahapatra published seventeen articles. He wrote 'Jagannath Puri as a centure of Sanskrit Studies' and her cultural past in the Amrita Bazar Patrika dated 3.4.1959. He was considering Jagannath as the State deity of Orissa and was paying reverence to Him. This year Mahapatra wrote 'Newlight on poet Jayadeva' the author of the Gitagovinda in the O.H.R.J. Vol.II, No.3&4, 1958-59. His article Studies in the Naisadhacharita of Sriharsha was published in the O.H.R.J. (Vol.VIII, Pt.1, 1959). His other paper 'King Narasimha' eulogized in the 'Ekavali' of Vidyadhara was published in O.H.R.J. Vol.VIII, No.2, July of this year. During this year, Mahapatra wrote five papers in Oriya on Gajapati rulers of the Khurda Bhoi dynasty in 'Navajivana'. These are 'Bhoi Vamsiya Gajapati Purusottam Deva' (3rd year, 11th issue, February, 1959); Gajapati Narasimha Deva ((3rd year, 12th issue, March); Gajapati Balabhadra Deva (4th, 2nd issue, May); Gajapati Mukundadeva (4th year, 3rd issue, June) and (4th year, 4th issue, July); Gajapati Divyasimha Deva (4th year, 8th issue, November) and (Dagara, 22nd year, 2nd-3rd issue); and Gajapatis Harekrushnadeva, Gopinatha Deva and Ramachandra Deva II in Navajivana (4th year, 9th issue, December, 1959). These articles were parts of his book 'Khurda Itihasa' but treated individually in detail. Another five papers found in print during 1959 by Mahapatra were 'Odisara Silpa O Sahityare Ramayanara Prabhaba' (Jhankara, 9th year, 11th issue, March). It was an archaeological paper, Akbaranka Darabarare Sangitajna (Jhankara, 11th year, 1st issue, April); Kavi Haladhar Misra Praneta

'Sangita Kalpalata' (Jhankara, 11th year, 4th issue, August); Natya Manorama O Sangita Kaumudi (Jhankara, 11th year, 7th issue, December) and Mahakavi Sriharsha Krita Naishadhiya Charitara Samikhya (Konarka, 1st year, 4th issue, December). The last article of this year by Mahapatra was 'Raghunatha Raja Harichandana and his court poet Bishnu Das (Banapur) in Konarka, 1st year, 3rd issue, March, 1959. These articles were on different poets meant for inclusion in the Descriptive Catalogue.

The year 1960 had seen K.N. Mahapatra's famous descriptive catalogue of Sanskrit Manuscripts of Orissa Vol.II (Kavya-Alankara and Sangita Manuscripts) in print. The preface of this book contained 208 pages throwing a flood of new light on 108 eminent Sanskrit poets and scholars of Orissa. The book was highly appreciated by the Pandits engaged in Indological researches in India and abroad. Not only that the book has depicted in detail the history of Sanskrit scholars of independent and post independent cultural development as well as tradition of Orissa. Even the historical value of the compositions of forgotten scholars have laid bare the patronisation of eminent Sanskrit literators and their glorious patrons in Orissa. This year Mahapatra produced the paper 'Tikakara (Commentator) Kaviratna Purusshattama Misra' in O.H.R J Vol. VIII,Nos,3 and 4, January 1960. He had written another article "Mukunda Vilasa Mahakavyam by Jatindra Raghutama Tirtha , which was ;published in O.H.R.J Vol IX ,Nos. 1 and 2 1960. Kedaranath Mahapatra wrote "Ekavali Varnita Narasimha Deva in Jhankara (10th year, 11th Issue, 1960)and Jatindra Raghutoma Tirtha Krta Mukunda Vilasa Mahakavyam in Konarka (2nd year, 1st issue, April 1960). These are Oriya rendering of his English article noted above. The last two articles published by Mahapatra were "Prachina Nanadapur Jayapura Rajyare sahitya Charcha - (1) Bipra Bhagirathi (2) Vallabha Narayana Behera Mahapatra (Jhankara, 12th year, 4th issue, 1996) and Kavi Brajasundara Dasa Maharathi Mahapatra and Kavi Dinabandhu Dasa (Jhankara, 12th year, 4th issue, July, 1960). All these publications of Mahapatra were no mean achievement by a diligent and sober

personality who was distributing his knowledge to his follow country men with all sincerity rarely met with in Orissa.

During the year 1961 the genious in Mahapatra entered into editing five old Oriya Kavyas (poems) which were published in 1961 AD.These are 'Kalpalata' by Kavi Arjuna Das (1570 AD) with an introdudction of 22 pages wherein the time, theme and importance has been recorded, 'Chata Ichehabati' by Kavi Banamali Dasa (C.1530 AD) with a preface of twenty pages, besides dealing likewise as in the previous case, 'Parimala' by the poet Narasimha Sena (C 1540 AD)carrying a preface of forty six pages in which the geneology, time and other specialities were noted in the previous line, 'Kalavati' by Kavi Bisnu Dasa (C 1590 AD) which carries an introduction of eight pages and has a discussion on the Kavyas ending with "bati" suffixes and Premalochana by the same author (C. 1600 AD) which carries a preface of twenty five pages analyzing in his introduction the new style adopted in Oriya poems influenced by Sanskrit Kavyas. Among his articles the noted one is Abhinava Gitagovinda by Gajapati Purushattam Deva (O.H.R.J. Vol.IX No of 3and 4 1961). This Gitagobind was composed by Kavichandraraya Divakara Mishra but later on alluded in the name of Purushottama Deva. Another paper got published by Mahapatra was "Sangita Narayana" by Gajapati Narayana Deva or Gajapati Jaganatha NarayanaDeva, the king of Parlakhemundi ( C 1718-1767 AD) found publication in O.H.R.J. ( Vol X No 1 of 2 April and July 1961). This year Mahapatra published the enlarged version of the first edition of Sri Kharavala. He has also published "Gajapati Narayanadeva Krta Sangita Narayanam" in Oriya which was published in Jhankara (10th year,1st issue, April 1961). The last article of this year by Mahapatra was "Premasila Kavyara praneta Rajakavi Kunjabihari Bhramarabara Raya (Dhenkanal) which was published in the "Konark" (2nd year,3rd issue,1961).

In the year 1962 Mahapatra published the Descriptive catalogue of Sanskrit Manuscripts of Orissa Vol.III (Purana Manuscripts). The preface of

this compilation contained forty-four pages in which the depiction of the Puranic stories in epigraphic records, temple sculptures, and a critical review of the Puranic literatures of this region were included. This volume was published by the Orissa State Museum. In this year the article "Puranic stories in the early records and sculptures of Orissa by Mahapatra was published in O.H.R.J (Vol.X, No.4, 1962). It was intended to serve as a portion of the preface of the D.C.S.M.O Vol.III (Purana Manuscripts). Another paper found printed by Mahapatra in the O.H.R.J. (Vol.XI., No.3, 1962) was "Reckoning of Chaturmasi" lunar and solar months and different eras current in Orissa were explained in clear terms by Mahapatra to serve as a portion of introduction of the D.C.S.M.O. Vol.IV (Jyotisha and Ganita Manuscripts). The article Puranic Literature of Orissa was published in the O.H.R.J (Vol. XI, No.1, 1962). This was also prepared as a portion of the D.C.S.M.O. Vol.III (Purana Manuscripts). The paper on "Raghunath Dava a celebrated author of some Sanskrit works of Orissa was found in print in the O.H.R.J (Vol.X, No.2, 1962). This year Mahapatra published an Oriya article captioned Parimala Kavya O Tahara Praneta Narasimha Sena in Jhankara (13th June, 9th issue, January 1962).This was intended to serve as an introduction to the edited Kavya "Parimala".

During the year 1963 Mahapatra published the D.C.S.M.O Vol.III (Jyotisha and Ganita Manuscripts). For the Same he wrote a preface containing fifty two pages in which he traced the study of Jyotisha and Ganita in Orissa. Along with this the use of different eras found prevalent in Orissa and many authors of Ganita and Jyotisha were brought to light from the forgotten memory of the people by Mahapatra.

In this year Mahapatra read a paper captioned "Religion of Orissa as depicted in her cave and temple sculpture" in the first all India museum camp held on "Indian Sculpture" held in the Government museum at Madras (Chennai) on 12.9.1963 (19.9.1963 as per Nilamani Misra) which was appreciated by top archaeologists and Museologists of India. Among them

were Dr. Motichandra, Dr. Sivarama Murthi, Dr. Ananda Krishnan, Dr. T.N. Ramachandran, Dr. K.A. Nilakantha Sastri, R. Subramanyam. and Smt. Grace Morley, (the advisor of archaeology and museums of India) paid reverence to K.N. Mahapatra in the meeting.

In the year 1964, K.N. Mahapatra wrote about six papers. Among them the article 'Sarvangasundari Tika on the Gitagovinda by Jayadeva' was prepared and published later. This paper was prepared in order to be included in his Oriya book 'Sri Jayadev and Sri Gitagovinda' and intended to prepare an English version of this Oriya book. But, he could not succeed in publishing its English rendering during his life time. Further, Mahapatra published the article 'the palm leaf manuscripts library of the Orissa museum' in the Orissa review of December, 1964. An article on 'Kavi Ramachandra Patnaik' by Mahapatra was published in Konarka (3$^{rd}$ year, 1$^{st}$ and 2$^{nd}$ issue, 1964). His other article 'Utkale Parva' was published during this year in the Rastrabhasa Rajata Jayanti Grantha pp.434-444, 'Odissare Sanskrita Sahitya' also published in this Grantha in pp.444-452; and 'Adivasi Manankara Bhasa Samasya in Adivasi'.

The year 1965 had seen the publication and preparation of ten articles by Mahapatra. Among the published papers 'Kusabhadra Upatyakara Prachina Kirti' (Ravivarara Kalinga, 20.6.65), Odisara Jatiya Sankatare Sri Jagannatha (Kalinga dated 29.6.65), 'Kenduli Anchalara Prachina Kirtti' (Gopabandhu death anniversary issue of Samaj, dated 29.6.65), 'Musalman Rajatvare Sakhigopalanka Durdasa' (Ravivarara Kalinga dtd. 4.7.65), 'Bhubaneswar, its past and present' (Orissa Review dated 15.8.65), 'Bhubaneswar Ahara Atita O Barttaman' (Utkala Prasanga, dated 15.8.65) and Bibhinna Prantiya Sahityare Gitagovindara Prabhava (Hindi Sahitya) in (Ravivarara Kalinga, dated 26.9.65). The prepared articles of the year published later on were 'Sri Gitagovindara Sarvanga Sundari Tika' (in Konarka), 'Resurrection of Orissa' (Orissa Review) and 'Samagra Bharatare

Gitagovindara Prasara' (Samaja). The articles of Mahapatra on Gitagovinda were intended to be published in the book 'Sri Jayadeva and Sri Gitagovinda', which had seen the light of the day in 1973 A.D. Besides, articles belonging to Kenduli area and Kusabhadra valley were the outcome of his survey of Prachi area.

In the year 1966, K.N. Mahapatra got the article 'Sri Jayadeva Cultural Centre at Kenduli' published in August, 1966 A.D. Besides the same, he has published five more papers captioned 'Gujarati Sahitya Upare Sri Gitagovindara Prabhava' (Kalinga 10.4.66), two articles on 'Sri Jayadeva Sanskritika Kendra', one published in Utkala Prasanga, 23rd year, August 1966 and the other in Matrubhoomi dated 12.9.66 and two papers Utkaliya Kaviraja Jayadeva Krta Gitagovindara Vibhinna Tika (Jhankara, 18th year, 2nd issue, May, 1966) and the other in the 5th issue, August, 1966 of Jhankara. All these papers were prepared as parts of his book 'Sri Jayadeva and Sri Gitagovinda'.

During the year1967 K.N.Mahapatra published about fifteen papers. The paper on 'Some interesting ancient remains of the Brahamani valley' appeared in the Orissa Review, August, 1967 was like a survey report of the Brahmani valley. Two more articles on 'Some imitations of the Gitagovinda part-I appeared (O.H.R.J Vol.XV, No.1 & 2, 1967) and part-II in (O.H.R.J., Vol.XV, No.3 and 4) respectively. This year Mahapatra published the Sanskrit translation of 'Srikrisna Lilamrtam in two consecutive issues of 'Manorama', a Sanskrit magazine (Manorama, 6th year, December—March, 1967 and Monorama, 7th year, July—August, 1967) respectively. K.N Mahapatra got his article 'Suniya O Anka Ganana' published in Prajatantra dated 14.9.67. The other papers got printed by him were two instalments of 'Utkalara Prachina Kirtti (500 - 700 A.D)' (Navajivana, 12th year, August, 1967, and (500 – 700 A.D). In the same magazine (12th year, October, 1967), Chhotanagpur O Andhra Pradeshre Jagannatha Mandira (Samaja, 10.10.67) 'Bhanra Gadara Madhukesvara Mandira, (Prajatantra, 10.10.67); Katakara Prachina

Musalmana Kirtti (Matrubhumi,10.10.67) and 'Sulki Rajavamsara Rajadhani Kodalaka ba Kualora Prachina Kirtti' (Jhankara, 19th year, November, 1967). Each of the articles depict a lot of information on the antique remains of different parts of Orissa and Mahapatra has utilized all the existing print media in Orissa to Ventilate his information in them. The last two papers of Mahapatra published in Hindi language are 'Hindi Sahityaper Sri Gitagovindaka Prabhava' (Dvibhasi Binimaya Patrika, 1966-67); and 'Utkalka prachina abhilekh aur mandir gatrame Ramakatha in (Pragati, 1966-67, published from Brajarajnagara).

The year 1968 got about six papers published by K.N. Mahapatra. The paper 'Location of Kenduvilva, the birth place of Kaviraja Jayadeva, author of the Gitagovinda' was published in the 'Souvenir on Sri Jayadev (April, 1968) and 'Radha in pre-Gitagovinda literature' (O.H.R.J. Vol.XVI, Nos.1 & 2, 1968). Two more articles of Mahapatra captioned 'Utkaliya Kaviraja Sri Jayadeva Krta Dasavatara Stuti in (Gopabandhu death anniversary issue of The Samaj, 1968) and 'Prachina Odisara Aitihasika Gabesana Dhara' (Prajatantra dated 15.8.1968). The papers 'Kaviraja Narayan Dasa Krta Sri Gitagovindara Sarbanga Sundari Tika' (Konarka, 3rd year, 3rd and 4th issue, 1968), and Subarnapur ba Sonepur Anchalara Prachina Kirtti (Svarajya, dated 15.8.1968). Mahapatra was writing these stray articles to complete his research on Jayadev's Gitagovinda from all angles and print those together in Oriya in the book 'Sri Jayadeva and Sri Gitagovinda'. The archaeological survey works appearing in different print media including daily papers were probably intended to publish the Archaeology of Orissa in Oriya under the caption 'Odisara Itihasa (Sanskrutika)' which was being compiled by him but could not see the light of the day because of his death. These papers can be compiled by 'Kedarnatha Gavesana Pratisthana' to fulfill his earnest wishes.

The year 1969 had seen about seven of Mahapatra's articles published. Those are 'Religious cults of India and Jagannath' (Navakalebara

No. of Orissa Review, July, 1969) and 'The worship of Jagannath, Balabhadra and Subhadra' (Sri Jagannatha Smarika, Vol.II, New Delhi, 1969), 'Sri Jagannath, Balabhadra O Subhadra' (Svarajya, dated 26.1.69); 'Navakalebarara Prachinata (Svarajya dated 17.1.69), 'British Kutanitira Kendra Ganjama Durga (Gopabandhu death anniversary issue of Samaj, dated 14.7.69); and Prachina Utkalare Sangeeta Churcha (Jhankara, 28th year, 8th issue, November, 1969). This year brought credit to Kedarnath Mahapatra for his valued production of the book 'Khurda Itihasa' which was printed and released on 15.2.1969. This book served as a pioneering work of the post independent period of Orissa after 1568 till the advent of the British period in 1803 A.D. The book inspired other research scholars to write the history of Khurda at a later date after the demise of K.N. Mahapatra.

In the year 1970, he wrote fourteen articles to his credit. These are 'The Rajarani Temple of Bhubaneswar' (Orissa Review, September, 1970), 'Bhubaneswarastha Rajarani Mandirara Itihasa' (Jhankara, 22nd year, 1st issue, April, 1970) which was the Oriya version of the above English article, 'Bhauma O Somavansi Narapati Mananka Rajatvakala Nirdharana (Jhankara, 22nd year, 5th issue, August, 1970) which was probably to write the history of the Bhaumakaras (the book was edited by the present author and published by Kedar Nath Gavesana Pratisthana) and the Somavansi period of Orissan history. The paper on 'Rajamalla Duhita Bhauma Samrajni Tribhuvana Mahadevi' (Jhankar 22nd year, 7th issue, October, 1970), the English version of which was compiled in his history of the Bhaumakaras; 'Lingaraja Mandirara Nirmanakala (Gopabandhu death anniversary issue of Samaja, 1970). The 'Sri Chaitanya Chandrodaya Natakam Varnita Srichaitanya Yatrapatha' (Dagara, 33rd year, 8th issue, February, 1970); 'Prachina Sahityare Gopinatha Srikrushna O Sri Radha' (Dagara, 33rd year, 11th issue, May, 1970); 'Prachina Sahityare Sri Gopinatha O Sriradhanatha' (Dagara, 34th year, 2nd issue, August, 1970) which along with the immediate above paper were intended for the book 'Sri Jayadev and Gitagovinda in Oriya. The papers on 'Somavansi

Maharajadhiraja Janamejaya' (Navajivana, 15th year, 7-8 issue, October-November, 1970); 'Sri Sarala Devi O Sri Sarala Dasa' (Prajatantra 12.2.1970); 'Jajapurara Dasasvamedha Ghata' (Prajatantra, 15.8.1970); 'Utkaliya Bhaskaryare Sakhi Pratima' (Svarajya, 7.10.1970); and Prachina Utkalara Baudha Pracharaka' (Matrubhumi, 1.11.1970) were published in the media noted against each. All the above papers were written diligently but found in many cases published in daily papers, yet these were parts of different topics of books on Bhaumakaras, Sri Jayadev O Sri Gitagovinda etc. The last book compiled during this year 1969-70 has shown how painstakingly and sincerely Mahapatra dedicated his life to the promotion of Orissan culture on the background of Indian cultural mode and the Orissan contribution to the religio-cultural history of India so far not hinted so bravely and patriotically on the face of stubborn opposition from the neighbouring scholars. This book will remain a pointer to the future Orissan scholars and Indian readers and researchers in cultivating the Orissan contribution to the Indian history. This book is no less important to that of 'Archaeological remains at Bhubaneswar' by K.C.Panigrahi excepting its Oriya language in print. This book will remain read and quoted by sincere and selfless scholars of the future to pay honour to Mahapatra.

During the year 1971 K.N .Mahapatra published a few articles although those were found written earlier. The paper 'Po-lo-mo-lo-kili of Hiuen Tsang's aaccount was published in the 'New Aspect of the History of Orissa, brought out by the Sambalpur University, 1971.'The Jagannath temple in Eastern India' was published in Sri Jagnnatha Smarika,Vol.II in New Delhi 1971 was later printed in a book form on 15.2.71. The three other articles like 'Rashtra devata Jagannatha' 'Commentaries on the Gitagivinda' and 'Sri Jayadeva was not a poet of the court of Lakshmana-sena were written by Mahapatra to be printed in Orissa Review and O.H.R.J. respectively during the year 1971, which were later published .The paper 'Prachina Utkalre Nari Rajatva' (Jhankara; 22nd year,10th issue, January 1971) was part of the Bhauma

history compiled to highlight the history of the women rule in Orissa. Another paper captioned,' Jagannath Mandirare Sri Gitagovinda Rachana' (Jhankara,23rd year, 6th issue, September 1971) was intended for the Book ' SriJayadev O Sri Gitagovinda' and 'Sanskrta Sahitya Charchara Kendra Punya Nilachala Dhama' was published in (Gopabandhu death anniversary issue of Samaja, 1971). It was part of the introduction to the Descriptive Catalogues of Sanskrit Manuscripts. The articles 'Panchasakha yuga Kalina Odisara Sanskrta Sahitya' was printed in (Konarka, Panchasakha Visesanka, 6th year 1971). This article was also in continuation of the Sanskrit learning and culture of Orissa during the Suryavamsi period. 'Kenduliku bata' (the road to Kenduli found published in Svarajya dated 15.8.1971. The last article of this year was 'Tosali (Dhauli) ra Nidrabhanga (Swarajya, dated 27.10.1971) was probably intended by him to write the history of Bhubaneswar.

In the year 1972, Mahapatra had published two papers. The article 'Rudrasudhanidhira Aitihasika Samikshya' was published in Konarka (7th year, 2nd issue, 1972). The other article was 'Odiyanka Vrata Parva Aur Tyohar' in Hindi language found published in 'Pragati' during 1972 AD. Mahapatra has published a book 'Ancient pilgrims' routes of Orissa' in 26.1.72 which gives the traditional route to the religious centre as well as trade route to Puri and Orissa.

During the year 1973, Mahapatra published the book 'Sri Jayadeva O Sri Gitagovinda' the mention of which has been made earlier. The book 'Devotional references to Lord Jagannatha in the old Oriya literature' was awaiting publication in 1973. The other book 'The origin and development of the Vaisnava faith and movement in Orissa (based on literary and epigraphic sources) was completed by Mahapatra in between 15.8.73 to 26.1.74 and was awaiting publication. In this year, Mahapatra published the following papers :

(1) Rudrasudhanidhi Kavinka Dharmamata (Jhankara, 25th year, 1st issue, April, 1973); (2) Utkalara Prachina Sahityare Samudra Yatra Varnana (Jhankara, 25th year, 3rd issue, June, 1973); (3) Kataka Vidyadharapurara Dvibhasi Silalekha (Jhankara, 25th year, 7th issue, October, 1973); (4) Odisara Silpa O Sthapatyare Gitagovindara Prabhava (Gopabandhu death anniversary issue of Samaj, 1973); Prachina Utkalara Dharma O Sahityare Tantrika Matara Prabhava (Navaravi, 3rd year, 8th issue, February, 1973); Rudrasudhanidhira Samaya Nirupana (Navaravi, 3rd year, 10th issue, April 1973); and Vasavadattara Tikakara Vaidya Narasimha (Sahakara, Nutana Prastha, 1st year, 6th issue, June 1973). The Hindi article Prachina Odissaka Dharma Aur Sahityame Tantraka Prabhava (Pragati, 2.10.1973). This year Mahapatra published the book Sri Kharvela (Parivardhita and Parimargita, 3rd edition) on 31.8.1973. These papers were prepared for books and some of them were published prior to the preparation of the work.

During the year 1974, Mahapatra prepared the book Saivism in Orissa which was awaiting publication. A few articles were published prior in course of research and preparation of different chapters of the book. The article on Gagana Sivacharya was one such paper. Mahapatra published six more articles during this year. These are part of the subject of the descriptive catalogue of Sanskrit Manuscripts of Orissa. The paper 'Sri Gopala Bhatta Goswami Krta Haribhakti Bilasa' was published in two instalments. Part-I of this was published in Jhankara (25th year, 10th issue, January, 1974) and the part-II in Jhankara, (26th year, 1st issue, April, 1974). Ranapurarajyare Prachina Odiya Sahitya Charcha was published in Navaravi (July, 1974). The other three papers 'Odisare Chaturmasya Chandramana (Niyati, July, 1974), Sauramana Masa Tatha Ankara Ganana I (Niyati, August, 1974) and part II were published in Niyati (October, 1974) respectively. These three papers were serving as parts of introduction to the D.C.S.M.O. Vol.IV (Jyotisha and Ganita).

In the year 1975, Mahapatra published about seventeen papers from among which 'Ganga Rajatva Kalara Vibhinna Pataka O Hata (Konarka, 28th year, January, 1975); 'Vismrta Pandita Kapileswara Nanda, Vidhyabhusana Part I (Jhankara, April, 1975); the second part was printed in Jhankara, 1975. Prachina Utkalare Ganita Charcha was published in Manasa, 1975; and Prachina Sahityare Sri Jagannathankara Rathayatra Varnana was printed in (Gopabandhu death anniversary issue of Samaj, dated 9.7.1975). Besides, Mahapatra published seven papers in the seven issues of 'Niyati' captioned 'Prachina Utkalare Jyotisha Charcha' in tended to serve as a preface to the D.C.O.S.M.O. on Jyotisha and Ganita. This year also found the publication of his Tosali (Dhauli) ra Itihasa on 16.2.1975.

A review of all these datewise achievements of Mahapatra indicate his restless, sincere and indefatigable scholarly pursuit rarely found in Orissa. He has not seen history, archaeology, literature with a birds eye view but with diligent devotion. The archaeological studies as revealed from his articles, excavation, conservation of temples were touching Orissa wide distribution of religious centers and exposing those places in his articles when he finds the immediate opportunity to bring them to limelight. The sculptural studies of Mahapatra has taken into consideration the seat (Asana), dimension of the images, ayudhas (weapons) in hands, the torana round the deities, its shape, the prabha-mandala behind side deities, and the careers of the images. The example of all these may be seen in his description of the Chandi (Ambika) and Jageswari images of Kenduli. The temple architecture study of Mahapatra was influenced by Parmananda Acharya, Devala Mitra, K.C. Panigrahi and many other persons, dealing with the subject with whom he met in different occasions. He has expressed that larger image depict signs of antiquity. But, when compared with Asanpat Siva image, pre-Bhauma Sailodbhava images and early side deities and dikpala images, we could not reconcile with his proposition. The epigraphic and other aspects were also taken into consideration by him in course of his archaeological survey.

The studies of manuscripts by Mahapatra was influenced by the English and Bengali scholars like Mahamahopadhyaya Haraprasad Sastri and others. Mahapatra tried his best to authenticate his research on the basis of epigraphic and the report of subsequent authors by way of quotations or taking into consideration the notations made in the work of those author. In addition he had taken the date of copy of the manuscripts to fix the near about date of the manuscripts and its author. The papers published by K.N. Mahapatra relating to the poets mentioned in the introduction of the descriptive catalogues were so made to treat the same in detail. Even those are found written in English as well as in Oriya languages to serve as the explanatory notes for the readers and scholars in Orissa and beyond. The descriptive catalogues brought to light 34 forgotten Smriti writers and 108 eminent Sanskrit poets and scholars of Orissa. So also, it brought into the knowledge of the people many Oriya authors of Jyotisha and Ganita works. Thus, Mahapatra served Orissan culture in patriotic fervour till his death leaving behind an ideal tradition to be followed and praised by the posterity. It was high time his Oriya articles should be compiled and edited in book form by the Kedarnath Gavesana Pratisthan for which he has left all details.

Behind the success of Kedarnath Mahapatra as an eminent historian, archaeologist and a scholar in palm leaf survey and analysis, patronisers like Pratap Keshari Deo, the King of Kalahandi and Rajendra Narayan Singhdeo, the ruler of Bolangir, and scholars like Paramananda Acharya prominently stand out. Their help is the key to the contribution in the field of Orissan culture by Mahapatra as the Maharaja of Mayurbhanj served in the background of Krsunachandra Panigrahi and Paramananda Acharya. The present writer feels as if trying to gauge the depth of ocean water by looking at it when notes a few inadequate points to that great soul of Orissa. He had become a scholar not of Orissa or India alone but of the world since scholars from England, Germany, France and America were benefitted by him. He served Orissa and brought pride to it along wih the above mentioned

scholars. Administrators like B.Venkat Raman, the then Chief Secretary of Orissa, Bimal Kumar Misra, Additional Chief Secretary of Orissa, Anirudha Das, the Secretary of the Department of Culture, among others were providing all help to him for smooth and meaningful research on Orissan past to leave behind a rich traditional heritage in letters.



# K.N.MAHAPATRA; THE HISTORIAN

Kedarnath Mahapatra was known among the people of Orissa as a student and author of history from the very beginning of his career. To his credit he has written about 17 books on history. A list of the same is given below.

1. Abhinava Bharat Itihasa (Oriya) – 1938.
2. Abhinava England Itihasa (Oriya) – 1940.
3. Junior England Itihasa (Oriya) – 1942.
4. Bharatavarshara Sarala Itihasa (Oriya) – 1947.
5. Nimnaprathamika Nutana Bharata Itihasa (Oriya) – 1950.
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12. Abhinava Samajika Sikhya (Oriya) – 1963.
13. Sri Kharavela (Oriya) – 1961.
14. Khuruda Itihasa (Oriya) – 1969.

15. Dhaulira Itihasa (Oriya) – 1975.

16. History of Orissa (Bhauma Kings of Orissa) – 2004.

17. Bhubanesvarara Itihasa (Oriya) – Unpublished.

The books on history by K.N.Mahapatra in their major part are meant for the students and were published between 1938 – 1963 A.D. But his books after 1963, excepting one i.e. Sri Kharavela were dynastic and regional in nature. However these books are thought provoking and events of Orissa in minute details. The famous research Oriya Scholar Dr. Natabara Samantaray has stated that, 'the tradition of history in discussing the Oriya literatures created by W.W.Hinter, John Beams, M.M.Chakrabarti, Shyama Sundar Rajguru, etc. have found an worthy successor in Kedarnath Mahapatra after Pandit Mrtyunjaya, Paramananda Acharya, K.C. Panigrahi and the likes'. (Utkaliya Sanskruti, 9th issue, 1996, P.59). Mayadhar Mansingh, author outstanding literator wrote, "There is no outward in the temple, but his heart was loaded with the child's love, affection and simplicity. He was leading a life without gradeur, idleness, desirous of self comfort, self conceit and it will not be superfluous to say that he is a respected celebrity of his own race, language and befitting devotee scarcely found".

Mahapatra wrote the history of Orissa in Oriya captioned 'Bhubaneswara Itihasa' which has not found publication so far in a book form. The book is written in eleven chapters. The first chapter is 'Prsthabhumi' which deals with the Puranic and historical accounts. The second chapter was giving the history of the Jaina and Baudha religious developments, since their genesis in Orissa and their impact on the culture of Bhubaneswar. The third chapter dealt by Mahapatra based on Saiva, Sakta and Vaisnava religious trends in Bhubaneswar. The materials for the same are collected from inscriptions found recorded in Bhubaneswar and other places. Since Bhubaneswar is a Saiva

centre having innumerable Saiva temples with art and artchitectural presentations from 6th Century A.D onwards till the end of the independence in Orissa they potray the Saiva religious cults in Bhubaneswar through the historical periods or ages.

Similarly the development of Sakta religion through the building of temples and placement of Sakta images in and outside the Sakta and Siva temples of Bhubaneswar relate an evolutionary Sakta religious trend in Bhubaneswar. From elegantly prepared images to the fierce looking Chamunda, Varahi and Yogini images, Bhubaneswar stand witness to the rise and fall of Sakta cultures. This is found incorporated in the third chapter. The typical temples discussed by him were Vaitala or Kapalini, circular Yogini temple of Hirapur, Gauri temple, etc. The Vaisnava religion in Orissa has also a history of its own and Bhubaneswar has incorporated depiction of various Vaisnava cults in the temple art and decorations. This is also seen decorated with Ramayana and Mahabharata scenes on the Siva temples like Satrughnesvara and allied temples as well as in Svarnajalesvara as its contemporary temples, Parasuramesvara and other temples beside the Lingaraja and Ananta Vasudeva temple in Bhubaneswar. During the reign of Anangabhima Deva III (1211 – 1238 A.D) his daughter Chandrika Devi built the Ananta-Vasudeva temple and installed the Balabhadra Subhadra and Krsna images in human form.

In the fourth chapter the Orissan temple art and architecture has been discussed by Mahapatra taking into consideration the special temple types of Bhubaneswar. These types are Satrughnesvara, Parasuramesvara, Rajarani, Muktesvara, Brahmesvara and Lingaraja temple belonging to various dynastic period. Mahapatra believes that the Rajarani temple belongs to the Bhaumakara period although K.C.Panigrahi and other believe it to have belonged to the early Somavamsi period. Baumer and Das have found this temple as a shrine built on Sri Yantra. If that is accepted then we may consider

the suggestion of Mahapatra that it belongs to the late Bhauma period. Mahapatra has advocated the temple art and architecture of Bhubaneswar to have belonged to Utkaliya type but not as Kalingan type although the influence of the same may be found at few places here and there. However his suggestion of the evolution of the temple art at Bhubaneswar is influenced more by Devala Mitra although Panigrahi is the pioneer in this study.

The fifth chapter of the book is a discussion on the peculiarities of the Utkal temples. The decorations in the form of different motifs and the decorative panels were discussed. Those include Gaja-Simha, Dikpalas, Nayikas, Naga-Naginis, Kirthimukha, Mandira-Charini, Bho, the door-keepers, the Creepers and Gaja-Laksmi panels, etc. Each of these were analysed and noted for easy understanding of the readers. It would have been better had he sited examples like Panigrahi, Charles Fabri, and others.

The time period of different temples in Bhubaneswar is better discussed by Mahapatra and in most cases the epigraphic sources of the temples were taken into consideration. The essence of his contribution is that he believes the north Indian impact of temple architecture is more marked in Orissan temples than any other types in India. This view is influenced by Paramananda Acharya who had taken keen interest in archaeology.

The seventh chapter deals with the eight zones of the Bhubaneswar cultural horizon. These are as per the Puranas like Kapila Samhita, Ekamra Chandrika, Ekamra Purana, Svarnadri Mahodaya, etc. Mahapatra has highlighted the speciality of each zone by denoting their archaeological remains. In his discussion Tirtha, Sambhu and Chandi are hinted in the background of history.

The eighth chapter deals with the old monasteries, the servitor community of the Lingaraja temple and the service and worship patterns. In

this mention is made of thirty six servitor classes with assignments of their duties. The nineth chapter discusses the festivals and subsidiary festivals of Bhubaneswar. A list of the festivals of the Lingaraja has been depicted in it with the deities and places related with the presiding deity of Bhubaneswar. The famous Asokastami and minor festivals of Bhubaneswar were discussed mainly basing on the Puranas. The tenth chapter is a discussion on the decline of the importance of Bhubaneswar till the new capital was formed. The preindependence Bhubaneswar during the British period witnessed removal of many sculptures, epigraphs and decorative panels by the British administrators. This book needs publication.

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